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THE UNIVERSITY OF ALBERTA

STORY GRAMMAR AND DRAMA:
STRATEGIES FOR COMPREHENSION IN THE READING CLASS

BY

©

PATRICIA D. SMY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN

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The undersigned certify that they have read, and recommend to the faculty of Graduate Studies and Research for acceptance, a thesis entitled Story Grammar and Drama: Strategies for Comprehension in the Reading Class submitted by Patricia D.Smy in partial fulfilment of the requirements for the degree of Master of Education.

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Date June 30th 1988

ABSTRACT

This study investigated the effects of drama on student comprehension of stories. A group of selected grade four students studied Story Grammar concepts within the context of dramatic play, while a 'matched' group of students studied stories without using drama of any kind. A pretest and a post-test were given and comparisons were made between the two groups on student recall within Story Grammar categories for a particular story that was read silently and was not dramatized. Comparisons were also made for the experimental group between post-test recall and the recall of a story (interim test) which had been dramatized. Transfer of strategies from the drama-story recall situation to the story recall situation were also analyzed. The suitability of dramatic play as a medium for learning the structure of stories was examined. Teacher questioning strategies were analyzed and the effectiveness of dramatic play as an instrument of learning for the different learning styles found among children was evaluated.

Results showed improved recall of Story Grammar categories for the experimental group. The transfer of strategies from the drama situation to the formal reading/recall situation proved positive, while dramatic play was shown to be effective as a learning medium. The importance of the use of a variety of non-threatening

teacher questions was shown to be necessary to ensure desired student interaction and cognitive processing.

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TABLE OF CONTENTS

Chapter	Page
1. THE QUESTION	1
Introduction	1
Purpose of the Study	4
Definition of Terms	4
Research Questions	6
Limitations to the study	7
Significance of the Study	8
Organization of Thesis	8
2. RELATED LITERATURE	10
Story	10
Drama	16
Questions	24
The Integration of Story and Drama	25
Summary	28
3. DESIGN OF THE STUDY	30
Selection of the Sample	30
Testing Procedure	35
Testing Instruments	36
Treatment of Sample	39
Pilot Study	44
Data Analysis	45
Quantitative Analysis	53
Descriptive Analysis	53
Summary	54

Chapter — Page

4. FINDINGS OF THE STUDY.....55

Nature of the Quantitative Analysis.....55

Question 1 (a).....56

Question 1 (b).....59

Question 1 (c).....61

Question 1 (d).....63

Question 1 (e).....65

Question 2.....67

Question 3.....70

Discussion of Questions 1,2 and 3.....72

Question 4.....74

Question 5.....81

Question 6.....97

Discussion of Questions 4,5 and 6.....104

Summary.....108

5. SUMMARY,CONCLUSIONS,IMPLICATIONS AND RECOMMENDATIONS.....109

Summary.....109

Conclusions.....110

Implications.....115

Recommendations for Further Research.....119

Conclusion.....122

REFERENCES.....124

APPENDIX A. PRETEST STORY.....128

APPENDIX B. POST-TEST STORY.....132

APPENDIX D. PRETEST STORY RECALL STUDENT NO.3.....141

APPENDIX E. POST-TEST STORY RECALL STUDENT NO.3.....143

APPENDIX F. STORY GRAMMAR SUB-CATEGORIES.....145

APPENDIX G. DRAMA TERMS.....147

LIST OF TABLES

Table	Description	Page
1.	Pertinent Data on the Study Sample	33
2.	Testing/Teaching Plan	34
3.	Story Grammar Categories	47
4.	The Relationship of Questions	52
5.	Analysis of the Number of Statements Recalled by Each Group in the Categories of (i) Setting (ii) Plot and Resolution (iii) Whole Story	58
6.	Analysis of the Story Grammar Elements of Setting Recalled in Each Category	60
7.	Analysis of the Statements Recalled in the Categories of Plot and Resolution	62
8.	Analysis of the Amount and Nature of Inferences Made on Student Recalls	64
9.	Analysis of the Amount and Nature of Errors Made on Student Recalls	66
10.	Analysis of the Nature of Student Recall of the Theme or Intended Message of the Author	68
11.	Analysis of the Transfer of Strategies Shown by the Students on the Recall of Stories Studied with the Intervention of Drama, to Reading Recall Tasks where No Drama was Used	71
12.	Percentage of Story Recall Scores	97

Chapter 1

Introduction

.....perne in a gyre,
And be the singing-masters of my soul.

W.B. Yeats
from 'Sailing to Byzantium'.

Story and drama have long been able to set my soul singing and I, with many drama teachers, have been emphasizing the value of drama in education as an instrument for learning. Many reasons have been given such as drama makes the class fun and motivates the students; it uses the 'whole' person; drama is 'experiencing'; drama gives an outlet for energies to flow in natural ways. These kinds of reasons have some validity but are not very convincing. Some educators, such as Dorothy Heathcote and Gavin Bolton have developed complex philosophies, theories and practical teaching techniques for using drama as a way of eliciting an understanding in children and adults, that is deep and lasting.

As a teacher of language arts in both upper elementary and junior high schools I had become deeply distressed at the amount of frustration and real unhappiness that I observed in children struggling with their inabilities to cope with reading materials that were prescribed. It

was clear that the reading of literature, (or in some cases anything-even of magazines) would never become a "singing-master" for many "souls" in the classes that I was teaching. At the junior high level it seemed too late for those who were so 'switched off' reading, while at the elementary level some were clearly approaching the point of no return. Margaret Donaldson (1978) speaks of the "bitter taste of defeat" in those who have not mastered even the basic skills and therefore cannot "rejoice in the exercise of creative intelligence" (p 6.). I needed to discover why and where the education system had failed or was failing these children.

I felt that drama techniques could be effectively used to teach many aspects of reading and that it might be one way of reaching those children who, presumably, did not respond to the more 'traditional' styles of teaching reading. But I was, and am convinced that drama has much to offer, not just for the children with difficulties or different learning styles but also for children who learn easily in the ordinary classroom. All students can benefit from the experience of drama.

The question was what to focus on? The term drama covers a great deal, and there are many ways of using it, some of which I had tried in language classes. Reading involves many things too.

One thing that kept being referred to by teachers of reading was comprehension, but comprehension of what? What did teachers want children to understand when they read?

Children in elementary schools spend a lot of time reading stories. Why stories? What should children be comprehending from reading stories?

Stories have a structure and some researchers (McConaughy, 1980; Mandler and Johnson, 1977; Whaley, 1981; Stein and Glenn, 1977; Sadow, 1982; Rumelhart, 1975) have shown that this is one way children understand and remember, but they need to be made aware of this. Story structure could easily be taught through drama. This would give them strategies for thinking about and remembering stories. But there are other things to be learned from stories. The structure is only the scaffolding on which the 'fabric' is hung. The question was what else is to be comprehended? The words? The ideas? The plot? That stories are enjoyable or entertaining? If the author intends that a story be just for entertainment, drama can be used to emphasize the humour or entertainment value, usually using a presentational style or theatre technique. However stories can be chosen for a more serious intent. " Stories help us give shape and form to experience" (Martin and Miller, 1988). The author's purpose may be to reveal or emphasize some aspect of living and may involve an emotional response. This can help children to form an attitude that will help them to organize or cope with their world and make sense of things.

Gavin Bolton (1979) has suggested that learning "has to be felt for it to be effective" (p.31). Drama would seem to be the ideal instrument for combining and equally

emphasizing both the cognitive and the affective aspects of reading and this was the kind of drama that had interested me for some time. I adopted a term originated by Gavin Bolton to describe this kind of drama teaching: Drama for Understanding.

In bringing the many aspects of reading and drama together, I visualized many interwoven spirals of understanding and was reminded of Yeats and the "gyres" that weave, overlap and merge, giving order to our understanding of the world and reasons for the soul to sing.

Purpose of the Study

The purpose of this study was firstly to develop a style of drama teaching which was to be termed Drama for Understanding, and then assess the effectiveness of this technique when it is used to teach reading comprehension through story grammar.

Definition of Terms

D.G. Drama group.

Drama for Understanding This is the use of drama to assist in experiencing meaning. It springs from symbolic child play and the most significant feature is its concept of internal action, both cognitive and affective (Bolton,1979).

Frame A naturally occurring psychological phenomenon that

enables human beings to define situations and organize their behaviour in accordance with the definition (Berry,1982,p.17).

N.D.G. Non-drama group.

Role Using one's own person to bring an absent context into 'now' time in order to create a metaphor.

Schema The internal cognitive structures that people use for information processing (McConaughy, 1982).

S.D.S. Simple Descriptive Schema - This type of schema provides the basic information for remembering the temporal sequence of actions and events explicitly stated in the story (McConaughy, 1980).

S.I.S. Social Inference Schema - This type of schema not only includes the basic components for the sequence of action and events but also adds story components which explain the motivation behind the character's actions.

Statement The division of the text of a story into clausal units, which are categorized to reflect the story grammar elements.

Story Grammar Important elements that are common to a class of stories (Rand, 1984).

S.G. Story Grammar.

Story Grammar Categories The major story elements - Setting, Plot and Resolution, Theme.

Story Grammar Sub-categories The elements or components that make up the major categories in Story Grammar. These include: Character, Location, Time, Ongoing state, Beginning

action, Inner response, Action, Action state, Reaction, Outcome (See Appendix F for definitions).

Symbolism- Using one thing to stand for another.

Piaget- primary symbolism where the child is conscious of meaning. Secondary where the child is not conscious of the meaning (Bolton, 1977).

Theme- An underlying meaning: meaning related to the internal action (McConaughy, 1980).

Research Questions

1) How does the recall of students in the drama group (D.G.) compare to the recall of students in the non-drama group (N.D.G.) when considering

   a) the number of statements (clausal units) recalled in the Story Grammar category of
      (i) setting (ii) plot and resolution
      (iii) the whole story?
   b) the number of statements recalled within various Story Grammar sub-categories that comprise the setting?
   c) the number of statements recalled within various Story Grammar sub-categories that comprise the plot and resolution?
   d) the number and nature of inferences made?
   e) the number and nature of errors made?

2) What is the nature of student recall of story theme or intended message of the author?

3) Does the use of strategy shown by the drama group

students on the recall of stories learned with the intervention of drama, transfer to reading recall tasks where no drama is used?

4) Is the use of Drama for Understanding alone, without the use of a story text, an effective teaching strategy for facilitating student awareness and understanding of story structure?

5) When using this form of drama with story texts what type of teacher questions facilitate student involvement and understanding?

6) In what way is drama, with its use of a variety of teaching strategies, an effective instrument of learning for the different learning styles found among children and what is the nature of such learning for one academically low achieving child?

Limitations to the Study

1) Due to the small sample any findings of the study may not be generalized beyond the sample.

2) The teacher/researcher is a trained and experienced drama teacher, and this information must be considered when reading the direct implications for the effective use of drama as a teaching instrument.

3) Teachers versed in drama are not necessarily versed in Drama for Understanding. In the context of a thesis a complete description of the procedure is not possible.

Significance of the Study

1) Drama teachers and those with interest in and experience using drama techniques have been saying for a while that drama is effective in the curriculum areas. This study may provide insights into its effectiveness for a particular curriculum area, that of teaching reading comprehension through story structure.

2) The study may suggest ways of using drama in the teaching of language more generally and indicate further research studies in this field.

3) From the findings of the study suggestions may be made for the use of drama by the regular classroom teacher, while the findings may also have useful implications for the resource room teacher.

4) The findings of the study may provide interesting insights into how some children learn through dramatic play and indicate other applications of drama when teaching children with less conventional learning styles.

Organization of Thesis

Chapter 2 presents a review of the relevant literature as a background to the study.

Chapter 3 describes the design of the study including the selection of the sample, the testing procedure and testing instruments. the pilot study, collection and analysis of the data.

Chapter 4 presents and discusses both statistical data and descriptive data for the research questions stated.

Chapter 5 gives a summary of the study, the conclusions made related to the research questions, the implications of the study regarding classroom learning and finally makes some recommendations for further research.

CHAPTER 2.

RELATED LITERATURE

Stories have certain characteristics and people usually expect, whether reading, listening, viewing, or dramatising, to find story elements such as setting, character and plot, to be clearly defined.

Many researchers have studied the structure of stories in relation to the reader. Reseachers in the field of drama as an educational instrument have studied the creation of stories through the use of dramatic role play, while others have studied the effect of teaching using a combination of role play and story reading. The effect of teacher questions asked of students has been researched.

A short review of these fields of research follows.

Story

The idea that people develop, by themselves, complicated mental representations of what stories are like in order to understand and recall them, has been explored by researchers. In 1932 F.C. Bartlet made the suggestion that people develop a mental schema of the elements that make up a story (Mandler & Johnson, 1977). Gordon and Braun (1983) suggest that "even young readers and listeners know something of story structure" (p.116) and that they use this to help them understand and remember stories. Another suggestion made by Rand (1984) is that young children become

confused when the story does not conform to what they expect, and fit their "sense of story" (McConaughy, 1982). This story structure, or story grammar as many of the researchers choose to call it, is necessary to organize text material beyond the sentence and paragraph level (Sadow, 1982) and through experience with story, certain mental operations develop which control the comprehension and memory of stories (Rand, 1984). Sadow (1982) states that in order for children to become proficient readers help must be given in order for them to evolve "a conceptual framework for understanding stories in general" (p.521).

Generally, teachers would agree that some children seem to have more difficulty than others in understanding and learning certain concepts and it is suggested that just as some may have difficulty in abstracting rules of grapheme-phoneme correspondence some may not find it easy to abstract the "grammar rules in a simple story" (Rand, 1984, p.381). Rand goes on to say that in 1978 Bruce felt that inability to abstract the grammar rules might be a significant factor in reading disability.

The educational applications of the knowledge of story structure are apparent and teaching should be based on an understanding of the developmental nature of story schema (McConaughy, 1982) and also on the realization that the schema used for encoding a story should not be assumed to be identical to that which is used to retrieve it (Mandler and Johnson, 1977).

One thing that has to be decided upon, before starting

to teach are the "important structural elements that are common to a class of stories" (Rand, 1984, p.378). The different representations of story structure set out by researchers are very similar to each other and tend to vary only in the terms chosen to describe the elements of a story. For the purpose of this study the schematic representation of story structure outlined by Gordon and Braun (1983) was used (see chapter 3) as the basis for analysis. The categories include a setting, theme, plot, and resolution. The plot consists of episodes where each have five parts: 1) initiating event, 2) internal response, 3) action, 4) outcome, 5) reaction. McConaughy (1982) makes clear the distinction between these story elements or components, which are often termed story grammar, and the concept of story schema. She says that "the term story schema should be reserved for describing the internal cognitive structures which people have in their heads....and use for information processing" (p.582). This story schema determines what story components the reader considers to be most important and also the reader's expectations during reading and recall.

Another distinction to be made when considering story grammar and story schema is based on physical causality and psychological causality in real life. Narrative stories are generally based on real life events and actions of characters that are "goal directed". The sequence of actions and events may be termed the "physical causality"

whilst the "internal states and dispositions leading to external action can be referred to as a psychological causality" (McConaughy, 1982, p.581). Because actions are easily observable she finds that developmentally physical causality is easier for children to understand than psychological causality. McConaughy cites Piaget and Flapan as her source for this statement (p.581).

On recall tasks it has been shown that younger children remember primarily settings, initiating events and final outcomes and tend not to remember internal responses and the goals of the characters (Mandler & Johnson, 1977; Stein & Glen, 1977). McConaughy (1980) cites Stein and Glen who also found that when goals and internal responses were deleted from the text that the younger children did not miss this information. Fifth graders were shown to remember more internal responses (Mandler & Johnson, 1977) but their focus generally was on more literal aspects (McConaughy, 1980). Thorndyke (1977) found that the recall of adults was poorer when the major goal was deleted from a story.

It is apparent there is a developmental progression in the formation of story schema and this is an important factor for teachers to consider when planning for instruction. Stories that stem from an oral tradition, such as folk talks, fables and myths are generally very good to use for teaching story grammar as they tend to be similar to each other in the way they employ structural characteristics. They are clearly set out and "seem to provide the appropriate data base from which to identify the

basic, underlying forms from which alternative surface forms can be derived" (Mandler & Johnson, p.113). Mandler & Johnson also show that conversation, unless it is very limited, complicates the story structure as it is difficult for the reader to accommodate the inner response and goals of the different characters.

If the story does not follow the expected sequence of events, or features are excluded from the text, recall not only appears to be more difficult but also tends to approximate to the ideal schema. Also the longer the delay between imput and recall, the more recall conforms to the regular pattern of story schema rather than the form of the actual story (Mandler & Johnson, 1977).

When teaching story grammar to children several factors arising from research should be understood. Rand (1984) points out that Calder and Cleland showed that an approach that involved direct instruction and the use of diagrams to teach story grammar did not improve children's story comprehension. There is some indication that instruction should be given over a period of time for it to be effective (Gordon & Braun, 1983; Sanacore, 1984) and as it involves a transferable mental "scaffolding that improves reading comprehension and writing skills' (Gordon & Braun, 1983, p.121), teaching should include some practice in transferring the knowledge to other tasks which include unfamiliar reading materials and writing stories (Gordon & Braun, 1983).

It might be sufficient to make students aware in an indirect way of the knowledge they have. Whaley (1981) suggests that some instructional tasks that bring story elements and their causal relationships to the students' attention might be a way of teaching story grammar. This could be done through questioning. Sadow quotes Pearson and Johnson:

> "We might not want to teach young children the abstract elements of stories, just as we do not teach them to parse sentences. But we do ask children questions about stories, and these questions constitute the mainstay of comprehension instruction." (p.518)

She continues, "through the questions we 'show' children what it means to understand written discourse " (Sadow, 1982, p.518). Through questioning the teacher may foster the development of story schema and "focus the childrens' attention on the internal logic and consistency of stories" (Sadow, 1982, p.519). Questions can facilitate cognitive growth and "expand their knowledge and insight into human affairs" (p.521). They can stimulate inferential thinking. Story grammar then can be regarded as a design for the organization of questions (Sadow, 1982)

McConaughy (1980) says that questions must be appropriate for the age level and story schema developmental stage of the children and they should be focussed on what the students think are the most important elements in a story. Inferential questions are most difficult, especially inferencing motivation of characters. Probing questions may help. She outlines three basic assumptions about cognitive

development that should be kept in mind when questioning students.

1) Changes in schemata represent differences in the level of complexity for comprehension.

2) A higher level of complexity subsumes a lower level of complexity.

3) The higher the level of complexity in the schema required the greater the difficulty of a specific comprehension task (p.585).

Teachers will often instruct children, before they read, to look for certain things while they read. This strategy could easily be used with story grammar and McConaughy (1980) shows that it is extremely important to consider the age of the reader and select the questions accordingly. Prequestioning has been shown to "inhibit comprehension when they have not been designed to match the type of schema used by the particular age group of the children" (p.163).

Drama

Dramatic play is an extension of the natural play of young children (Cottrell, 1979; Bolton, 1979; O'Toole, 1976). Child play is defined by Piaget as a mastering of behaviours by the repetition of "activities for the mere pleasure" and the sense of "virtuosity or power" that is obtained (Piaget, 1972, p.89). It is a developmental process (Cottrell, 1979; Piaget, 1972) and is determined by the physical, intellectual and emotional maturity of the

child (Cottrell, 1979, p.3). While the child goes through different stages of play, there is a constant transition from one stage to another (Cottrell, 1979; Piaget, 1972). Gavin Bolton (1984) cites Johan Huizinga when he says that play may be seen as "something apart from 'ordinary life' and as a means of 'creating order'" (p.78.).

When playing the child moves in and out of different schemas in "order to master them " (Piaget, 1972, p.93) At a later stage, a "ritualistic" style of play develops which then leads into the final stage of "symbolic" play or make believe play. This is the type of representational play that forms the foundation of the style of dramatic play referred to by Bolton (1979), Cottrell (1979), and O'Toole (1976). Bolton (1979) defines make believe play as essentially a mental activity where meaning is created by the symbolic use of actions and objects.

Both symbolic play and drama have internal and external action and employ the "externalisation of mental activity" (Bolton, p.18). This external action is interesting in that it has two "outsides"; one that is obvious to the watcher, who sees the child performing physical activities eg. putting sand in a bucket, and another which is representative of some activity that the child is pretending eg. cooking. It is this "interdependence" of physical activities that "characterizes symbolic play and drama" and "it is the way these two contexts relate that determines the quality of the drama" (Bolton, p.19).

Piaget uses the terms primary and secondary symbolism

to differentiate between two internal aspects that the child is experiencing while performing the two external activities. In drama terms these may be termed the plot and the theme or subtext (Bolton, 1979). The child is playing through a 'plot' or story line in order to express his theme; an attitude towards his world which is based on his emotional orientation to the world. He moves from the general to the particular (Bolton, 1979). Gavin Bolton states that making the implicit explicit has long been recognized as a significant factor of drama and he, along with other educators (Heathcote, 1980; O'Neill and Lambert, 1983) use dramatic play forms to help children make the shift from the particular to the general. Dorothy Heathcote calls this "dropping to the universal" (Wagner,1976) and makes her philosophy clear when she says that she believes that every child "understands deep, basic matters worthy of exploration but may as yet have no language for them" (Heathcote, 1980, p.8). She continues to say that one way of expressing these thoughts is by using dramatic play which becomes the language used to express the understanding.

Gavin Bolton describes Heathcote's work as the best example of drama that operates at a subjective level (Bolton, 1979) and then expands his own view of learning, which he states has to be 'felt' to be really effective. Learning has to involve emotion and more than "fenced in...right handed" (left brained) knowledge as Wagner calls it, when she cites J.S. Bruner (Wagner, 1976, p.166).

Wagner explains that information that is presented to the intellect; to the "labelled bins of the left brain" (Wagner, 1976, p.167) , does not facilitate true learning. True learning will involve the whole brain not just the logical, sequential and verbal learning that is generally thought of as happening in the left hemisphere of the brain. True learning will include an affective response and a holistic approach to comprehension centred in the right hemisphere of the brain.

This deeper level of understanding and learning is not a goal just of the drama teacher. McGregor, Tate and Robinson (1977) state that there is "a growing awareness" (p.4) amongst educators throughout the curriculum areas that methods of teaching should be devised to recognize childrens' needs in terms of emotion and imagination. The whole of the child should be developed and children need to learn about and define their emotions as well as their intellects. Bolton goes even further and states that: "Not only do we neglect the affective orientation but often train our children to despise it" (Bolton, 1979, p.39).

When teaching literature, teachers often fail to give their students an understanding of the emotions, but intellectualize about feelings so that children only know 'about' an emotion they do not know 'how' it feels. Teachers may not consider it their responsibility to help the child understand through experiencing emotion but should realize as Bolton suggests, that the affective side of a child's thinking can be improved in quality just as the intellect is

developed. Both are the responsibility of the teachers (Bolton, 1979). Margaret Donaldson (1979) quotes from Alfred North Whitehead who said that "in teaching you will come to grief as soon as you forget that your pupils have bodies" (p.84) and she goes on to say that intellectual thinking is most effective when it is "conjoined with doing" and states that Whitehead thought that the separation of these two could have devastating effects on western civilization. Drama can "conjoin" the intellect and the "body", using movement to explore aspects of both cognition and affect. This kind of drama might be termed Drama for Understanding.

Working within a prescribed preset framework the drama teacher, along with the students, creates a world within the real world; a play world, a story world. This world is temporary, imagined and the " emotional response ....is a response to an abstraction, to a bracketing off from living ....it can be just as intense " (Bolton, 1984, p.106). But this "hurt" suggests Bolton, " would immediately be tempered by the pleasure of knowing it's only a game" (p.106). Vygotsky (1976) says that "the child weeps in play as a patient, but revels as a player" (p.549).

Children generally are not confused by the relationship of the real and the play world (Bolton, 1984, p.107); however the parameters of the play world must be clearly defined and signalled. Bolton quotes from a paper by Geoff Gillham

> " Belief in the metaphorical reality can only be achieved if other signals in the present objective situation affirm that the metaphorical reality is not objectively the absent reality for which it stands" (Bolton, 1984, p.107).

To make sure signals are clear Gavin Bolton (1984) suggests that Drama for Understanding should be regarded as having a similar structure to a game, with its set rules and expected procedure. He outlines the 'rules of the game' which, dictated by the the structure of the drama create the order. Within a contextual framework relationships are set up determining an inner structure that is effective only when it is "felt" by the participants (p.86), but Bolton also suggests that it must be fully understood by the teacher (p.87). So tension, our experience of structure (p.91) and the critical pivot (p.92) of dramatic play is created. The boundaries and structure of the drama are termed the frame.

The term 'frame' is used by several fields of study: linguistics, psychology, artificial intelligence, anthropology and sociology (Tannen,1979) and is closely related to the term schema which is prominent in the field of reading. Dorothy Heathcote (1980) uses the term frame and bases her concept on the writings of the sociologist Erving Goffman in his book Frame Analysis (1976) in which he places experience within a particular 'frame' of reference (Heathcote, 1980).

Gavin Bolton (1984) defines 'frame' as an epistemological relationship between knower and what is given (p.185). This relationship between learner and

material provides a frame for knowledge, a personal perspective, which "endows the printed word .....with a focused meaning " (p.185). Bolton extends the concept of frame as used by drama teachers, describing it in terms used by Gregory Bateson (1973) who says that the

> "psychological frame appropriate in discussing play or games is more akin to a picture frame than to a logical frame of a mathematical set: what is outside the picture frame is irrelevant and one can only make judgments of comparison and contrast on matters within the frame" (p.80).

Drama for Understanding employs 'frame ' in this sense.

Drama for Understanding also employs role playing. "A participant adopts a role based on his conception of other roles" (Bolton, 1984, p.100). The role playing does not just involve the students taking roles but also the teacher. 'Teacher in role' is used by many types of dramatic teaching in various ways to achieve various effects. Dorothy Heathcote uses it to help the children develop belief and to heighten emotion. It may be used to impart certain kinds of information either through words or nonverbal behaviour and it can be used as a control (Wagner, 1976). The teacher may become extremely severe playing the part of a person in a position of authority, which is something to be avoided when not in role. An atmosphere of sharing and discovering together is generally being sought to allow the students to explore dramatic play in a non-threatening environment where no one is placed in the position of the 'performer' unless they choose to do so. Role may be assumed by the teacher in a variety of ways and may be discarded as soon as the

purpose of that particular role is achieved. The idea is to slip in and out of role as is necessary, giving the part to another or taking the part out of the drama altogether (Wagner, 1976).

'Teacher in role' is the "most subtle strategy available to a teacher" (Bolton, 1984, p.135). It can help direct attention away from the students or it can directly challenge the students to interact. Providing that all players in role behave 'as if' the imagined world was real and keeping the signals clear do not 'break the rules', belief may be established.

Building belief is essential and is the focus from the beginning of dramatic play. The children's experience may be expanded to a level where understanding can be explored and the universal aspects may be realized. Betty Wagner (1986) describes techniques employed by Dorothy Heathcote which slow the pace of the action, or stop it altogether for reflection, or allow for symbols and rituals to be introduced. This elevation of style, slowing of pace or giving time for reflection is "what makes the knowing something that can be touched and assimilated for later use. What the right hemisphere of the brain has pulled together, the left hemisphere analyzes and codifies and stores" (Wagner, 1976, p.78).

Questions are often used at such times of reflection. The questioning is used to stimulate the thinking of the children so that they explore their ideas, their

observations, their discoveries, and their explanations. In encouraging the child to reason and explain the teacher becomes a "listener and questioner" while the child becomes the "active participant" (Rawson, 1979 p.189). Questions may be used in many ways. They can seek information, supply information, control the class, establish mood, establish belief and deepen insight (Wagner, 1976). Questions for this form of Drama for Understanding should be non-threatening and not of a typical teacher type where the implication is that the teacher knows the answer and is testing the student (Wagner, 1976).

Questions

Questioning is an essential part of teaching. Questioning taxonomies or frameworks may be distinguished in terms of their focus towards interaction as part of drama (Wagner, 1976) or their focus on engaging children in various cognitive operations (Rawson, 1979; McConaughy, 1980; Sadow, 1982) Teacher questioning strategies have been analysed by researchers, resulting in various taxonomies or frameworks. A questioning framework often used in the teaching of drama is that of Heathcote (Wagner, 1976) while Bloom's (1956) taxonomy has been the major questioning framework directed towards cognitive assessment. Many variations and modifications of Bloom's taxonomy have been devised, and particularly by Hunkins (1982) and Sanders (1966).

The Integration of Story and Drama

There seems to be agreement between researchers in both the field of story structure and of drama that a teacher should start with what the children know. They know a good deal about stories and they know how to participate in representational make believe play. The task for the teacher is to make them aware of the things they already know, and elaborate their understanding. Gavin Bolton (1976) says the notion of learning is very much a teacher's, and a delicate balance must be obtained between the goal of the teacher and the intentions of the children so that the process starts "from where the children are at" but due to an imbalance, does not "leave them there" (p.51).

Several researchers have shown that play activities such as self-directed dramatization and thematic fantasy play can enhance children's reading abilities (Caulton and Moore, 1966), story interpretation and intellectual performance (Saltz, Duxon and Johnson, 1977). Saltz et al. found that the crucial factor was the fantasy or 'pretend' element in their studies which compared fantasy play, a realistic form of play, drawing and discussion. Results indicated that fantasy play was superior to realistic play; play generally was far more effective than listening and discussing, which in turn was superior to activities which involved such tasks as matching pictures, cutting and pasting, etc. They accounted for the success of the fantasy play activities by quoting Vygotsky who "suggested that this type of play is instumental to the development of

internal systems of representation that assist children in freeing themselves from the control of external stimulation and permit thinking about objects and events not immediately present" (p.377).

Two other researchers who compared fantasy-play with discussion and drawing, show very similar findings. They tested children's ability to recall story events and found that: "Thematic fantasy play was the most effective facilitator of all measures of comprehension" and also state that: "Enacting specific play roles seemed to have a direct effect on the ability to retell stories" (Pellegrini and Galda, 1982, p.443).

There are obvious relations between drama and literature. The structure of a story involving such things as a beginning, a setting, characters, a plot and an outcome are common to both forms of expression. Both may be considered as art forms. Drama for Understanding can bring these two art forms together. For dramatic play to become an art form certain controls must be placed upon the activity. The frame will change from the domestic or everyday level to a different plane, a classic mode. The pace will change, meaning is reflected upon, language may be elevated through what is termed a 'press' (Wagner, 1978 p.88) and the play may take on a more formal style or ritual. What the children do is given dignity and this elevation of the play, while appearing to make it more complex, actually simplifies things by selecting certain aspects of a story and

highlighting them. Young children need this ordering as they, "have trouble making sense of complexity because their capacity for abstracting into categories and concepts is limited" (Wagner, 1978, p.174). It is when this happens that the children have an opportunity to realize elements of universal truth that are inherent in the theme of the story. Drama for Understanding may bring the two art forms together in one learning experience.

A technique that is used by drama teachers and also researched in the field of reading and recall, is the direct application of imaging. In drama this is used to build belief and heighten levels of concentration. The teacher may 'side-coach' or talk the children through an exercise where they sit or lie still and 'visualize'. Images may take the form of sounds and/or other sensory images. It is suggested by several researchers (Thorndyke, 1977; Lesgold, McCormick, Golinkoff, 1975; Steingart and Glock, 1979; Sadoski, 1983; Clark et al, 1984) that direct imagery training can facilitate improved comprehension retension and retrieval of various types of prose texts. Drama for Understanding, along with story text, is a medium very well suited to the utilization of this technique.

In this study Drama for Understanding contributed various types of questioning techniques, while Story Grammar supplied and suggested different types of questions for the researcher to ask. Heathcote's stipulation that questions should not be threatening was considered (Wagner,1976) while other questions suggested by Heathcote were used to generate

involvement in understanding stories through drama. A taxonomy was derived from those of Hunkins'(1982) and Sanders' (1966) and questions based on this were used to probe for cognitive learning.

Summary

The structure of stories is of interest to both the reading teacher and the drama teacher. Researchers in the field of reading comprehension make a distinction between the structure of the text of a story, which may be termed story grammar, and the mental representations people make of what stories are and what features and sequence they expect a story to follow. This mental representation is termed schema.

Some children need help in forming these mental representations. There are different developmental stages that children go through in forming story schemas and teachers should be aware of these. Teaching and questioning strategies should be adjusted according to the probable stage of schema development of the students.

Mental schemas of various types form during child play and more structured dramatic play. Both symbolic play and dramatic play have internal and external action that may be viewed as a story plot and the story theme. Drama teachers structure dramatic play in terms of 'frame' which appears to be a concept closely related to that of schema. An imaginary world is created and defined within the real world.

Drama teachers are concerned that methods of teaching should be devised to recognize the child's needs in terms of the affect. It is suggested that a deeper level of learning must involve the emotions and a change of attitude. Dramatic play involving role play, teacher in role, sharing, imagery, non-threatening styles of questioning by the teacher and reflection can provide such an educational experience.

Researchers have shown that play activities can enhance children's reading abilities and the crucial factor appeared to be a fantasy element. These studies used self directed play as distinct from teacher involved dramatic play but it would seem that, if the teacher can create a good "balance" as Gavin Bolton suggests (Bolton 1979) and not over direct the 'play', dramatic play might be able to facilitate equally good or possibly better effects on children's story retrieval.

CHAPTER 3.

DESIGN OF THE STUDY

Research Design

For this study, it was decided that a drama model that would be termed Drama for Understanding was needed. The use of this model would involve the students in an act of thinking and a change of feeling. It was necessary to decide how this kind of drama might be applied to the teaching of one aspect of reading comprehension; the awareness of story grammar and story schema. Selected students were divided into two groups, one of which studied stories using dramatic play while the other studied stories but did not use drama. Procedures included a pretest and a post-test.

Analysis of the collected data took the form of statistical analysis where and whenever that was feasible. Other analysis was of a descriptive nature.

Selection of the Sample

Eight grade four students comprised the drama (experimental) group. It was desirable to have this group made up of a variety of ability and personality types. Selection was done by the teacher of the students and discussed with the researcher. Selection was based upon;

a) Sex- the drama group was made up of approximately equal numbers of boys and girls.

b) Academic Ability- the children were selected and grouped on the basis of teacher assessment of academic abilities. Students were rated as high, average or low. A variety of ability levels were chosen.

c) Degree of Inhibition- was assessed by the teacher. Students were rated cooperative or unco-operative. It was not desirable to have any child in the drama group that was unco-operative because of shyness or a tendency to 'show off'.

d) Style of Learning and Expression- was assessed by the teacher as sequential or random. Students of each type were categorized by certain behaviours and work habits. The concern at the time of selection was to include students with a variety of learning styles in the drama group. Both the researcher and the classroom teacher had attended courses on the topic of different learning styles and agreed on certain behavioural characteristics that the teacher would use when selecting the students. Behavioural characteristics of sequential learners included ability to follow verbal and written sequential directions; a preference for directed verbal modes of learning involving thinking in terms of linked ideas; doing first things first. Characteristics of random learners included a preference for kinesthetic or visual learning; a holistic approach; a need to do things rather than talk; a spontaneous and creative approach in making associations.

A similar group of students was designated as a non-drama (control) group. All children in the study were asked

if they were willing to participate and written permission was required from the parents of each child. Those students who were not selected as part of the drama group were told that they would be participating in a similar experience later. Four weeks after the data had been gathered the researcher kept her promise and involved these students in a drama program which ran for the same length of time as the first sessions.

An overview of the characteristics of the sample are presented in Table 1.

Table 2. shows the basic plan for the teaching and testing of the two groups.

Table 1

Pertinent Data on the Study Sample

Drama Group

Student Number	Sex	Learning Style	Academic Ability
1	M	S	H
2	M	R	A
3	M	R	L
4	M	S	A
5	M	S	L
6	F	R	L
7	F	R	A
8	F	S	A

Non-Drama Group

Student Number	Sex	Learning Style	Academic Ability
1	F	S	H
2	M	R	A
3	M	R	L
4	M	S	A
5	M	R	L
6	F	R	L
7	F	S	A
8	F	S	A

Key to chart

Sex	Learning Style	Academic Ability
M-male F-female	S-sequential R-random	H-high A-average L-low

Table 2

Testing/Teaching Plan

Group 1 (D.G.)	Group 2 (N.D.G.)
Pretest	
Dramatic play	No drama
Story Grammar	Stories
Researcher	Grade 4 Teacher
Sessions 1-7	General classwork
(70 mins. each)	(time unspecified)
Interim test (session 8)	
Transfer session (session 9)	
Post-test	

Drama Sessions

1. Basic drama - development of necessary basic skills.

2/3. Story Building - using S.G. concepts and dramatic play but no text.

4-7. Text and Drama - an indepth study of one story using Drama for Understanding and Story Grammar concepts.

9. Transferring the Learning - another story read, discussed in S.G. terms with short moments of dramatic play.

Testing Procedure

All students in the study took part in the pretest and post-test. Each child was tested separately by the researcher. For the pretest the child was required to read silently a short story and then, after a short break during which the researcher asked the child some questions about his/her understanding of drama, the child was asked to give an oral recall of the story. Following the recall the researcher asked further questions to assess the degree of involvement with the story theme or author message.

The object of the testing was to test information stored in memory and as the students had been told that a verbal recall would be required " the purpose of the irrelevant task (was) to impose a controlled delay between presentation of the stimulus item and its test in order to minimize how much the subject rehearsed the items" (Norman, 1976).

The procedure for the post-test was the same but only the non-drama group was tested by the researcher while the drama group was tested by an independent researcher. This procedure was followed to eliminate any possible influencing of the D.G. by the researcher who had been working closely with them for two weeks.

An interim test was administered to the D.G. after session eight and followed the same pattern of testing. The students were required to re-read a story studied with the intervention of Drama for Understanding and answer questions. The test took place two days after session eight to allow a short lapse between the session and the test.

During this session the researcher had involved the students emotionally with the central character and part of the testing session was planned to test the students' memory of their understanding of the characters' emotions at the climatic point of the drama. This oral expression was taken to be an indication of comprehension of the theme of the story.

The stories the students were required to read were chosen from textbooks with passages at about a low grade three level so that the sample of grade four students were able to identify the words and concentrate on the meaning of the story. The recalls were tape recorded and later transcribed for analysis.

Testing Instruments

Pretest

The story "Road Runner and Yoshi" (see Appendix A) was taken from the reader How Is It Nowadays published by Ginn and Company, Toronto (1971). This collection of stories is selected for grade 3 students.

The following questions were asked during the short (approx. 2 mins.) break before the recall.

1. What do you think drama means?
2. Questions arising from the response, such as; what do you do? what do you use?
3. Would you like to do some drama work with me?

The student was then asked to tell the story in his/her own words.

To determine the student's understanding of the story theme the student was then asked questions based on the following planned guide questions.

1. Why do you think the author wrote this story?
2. Why do you think that? Explain as much as you can.
3. Can you think of any other reason why the story might have been written?
4. Do you think the author is trying to teach you something?
5. What is that special something that you were meant to learn from the story?
6. So do you think the author wants you to understand something important about yourself or how you should behave?
7. What is that? (or) Explain as much as you can. (or) Can you explain it any other way?
8. So do you think the author wants you to be like Yoshi in some way?
9. How should you be like Yoshi?
10. So do you think there is a lesson to be learned from this story? How will this help you in your life?

Questions followed the above pattern for each student, with slight adjustments made where a student volunteered information readily and answered more than one question during a response.

Post-test

The story "A Pet Named Jet " (see Appendix B) was selected because it has a similar construction to that of the pretest story. It was also taken from the level 3 reader How Is It Nowadays (Ginn and Company, Toronto, 1971).

The questions asked during the short break were different for each group and again took approximately 2 minutes.

The non-drama group were asked the following questions.

1. Did you like that story?
2. What sort of stories do you like?
3. Do you have a favourite story?
4. Does anyone read to you still?

The drama group were asked the following questions.

1. Tell me what part of the drama lessons you liked best?
2. Why did you enjoy that? Explain to me.
3. Would you like to do some more drama of that sort?

The questions that followed the verbal recall of the story were;

1. Why do you think the author wrote this story?
2. Why are we bothering to remember what happened in this story?

   Why is Judy remembering?
3. Do you think the author is trying to teach you something?
4. Can you think of anything that has happened to you that was a bit like Judy's story? What did you learn about yourself? (What do you know about yourself?)

5. Did Judy learn from the cat? What?
6. Why was Judy angry at the beginning of the story?
7. Was there any other reason?
8. How did Judy feel by the end of the story?
9. Why did she feel that?
10. Do you think the author wants you to be like Judy in some way? So what did you learn from Judy?

Interim Test

Session 8 - Drama and Recall.

The story " The Fire That Saved" by Lafcado Hearn (see Appendix C) was studied with drama intervention and used for the interim test. During the short break the researcher asked the students general questions about their experience in the drama class. Following the recall just one question was asked -

Would you tell me about the feelings of Hamaguchi and the other people in the story?

All test stories were of comparable length in terms of the number of clauses. The stories were also similar in structure in terms of the Story Grammar sub-categories.

Treatment of Sample

Drama Group (D.G.)

The D.G. explored the structure of stories using the story grammar elements developed from Gordon and Braun (1983) as defined in Chapter 1. There were nine sessions that followed the outline shown below. All the sessions

were about 70 mins. long. Audio tapes were made of all drama sessions.

Non-Drama Group (NDG)

Between the pretest and the post-test the N.D.G. studied stories with their regular teacher. The teacher chose to use stories other than those being used by the drama group. There were no restrictions put on the methods of study except that drama should not be used.

Drama for Understanding

The form of drama developed for this study incorporated many of the ideas of Dorothy Heathcote and those of Gavin Bolton along with techniques learned from many other sources, used and developed by the researcher in teaching.

Session 1. - Basic Drama.

This session was designed to teach the children the basic behaviours necessary for drama activities, to develop cooperation, concentration, control, and confidence. The activities included teacher direction and explanation, discussion and exercises designed to develop the concepts and physical skills necessary for participation in the drama sessions.

Session 2 & 3.-Story Building- These sessions used Drama for Understanding in order for the children to become aware of what they already knew about the construction of a story. Story grammar concepts were introduced without using an actual story text. Concepts discovered and communicated through dramatic play in the context of a story included;

Who am I? (character) Where am I? When is it? (setting) What are we doing? (plot) Why am I doing it? (motive)

Drama techniques of imaging, the development of a sense of the frame and questioning were focussed upon. Questions were designed to fit the categories specified by Dorothy Heathcote (Wagner 1976 p.61).

The concept that drama is regarded as a game with rules and expectations (Bolton 1984 p.78) was incorporated with these techniques and through the use of discussion and reflection a story was developed using the children's ideas. Session 4-7. - Text and Drama- These sessions included various activities that centred on a story presented in text form which was read by the children and studied through Drama for Understanding. Drama activities included

a) representation of stories or parts of stories.

b) extension of story parts.

c) 'out scenes'-that explored the characters or unwritten parts of a story which could be inferred from the story text.

d) non-dramatic representation.

e) reflection and discussion.

The sessions were designed to develop the theme and structure of the story; "The Fire that Saved" by Lafcado Herrn (see Appendix C).The text of the story was read and then constantly refered to; passages re-read and reflected upon by the students throughout. Details of the story were checked and incorporated into the drama.

Dramatic activity was aimed at developing the students' awareness of the particular story elements, the story theme and a general schema for stories. Dramatic play, using role play throughout, was constructed around several central concepts and theories of drama teaching. The concept of drama as a game that has certain rules which must be adhered to for the game (drama) to work, was central to the planning of the dramatic activities. The students had to agree to follow the rules of the game.

Firstly, 'players ' had to agree to work at discovering and developing the story world; to behave 'as if' the story was real. the objective of the teacher/researcher was to set the contextual framework or schema for the dramatic play; to build belief in and commitment to the story world, while keeping the signals from the 'real' world clearly differentiated from those of the imaginary world.

The second rule of the game to be understood was the need to take risks. The objective of the teacher/ researcher here was to create tensions that demanded decision making on the part of the students so that inner structures and inner feelings were experienced and reflected upon.

Another rule of a game is that you try to win. To do this you must relate to the other players. In drama there is the challenge of staying in role and playing off and against the other players. The objective of the teacher/researcher of the drama game was to develop the

responses of the students to the signals from the other players, to enrich and intensify the structural link with the affective. The game should be very serious, personal and acutely felt.

To enable the students to commit themselves to the rules of the game certain teaching techniques were employed. Firstly, the drama sessions were set up so that students knew when the the game was being played and when they should return to the real word for discussion, recording, planning, reading, imaging and reflecting on what had taken place.

In planning, those activities which demanded that the students be in role were thought of as " in context " , while those where the student was not taking a role were termed " out of context ". Any activities which did not concern the story were considered as " no context " activities (Bolton 1984).

Most of the " in context " activities were planned to distance the students from the emotional impact and enable them to experience the action in a "projected" manner (Bolton 1984); the focus being taken off the student personally and the play being structured so that, for example, a task was the focus of the dramatic play or the central issue was seen through the role the teacher was playing.

A prime concern was that questioning be of a non-threatening nature. Questions were planned around the style of questioning Dorothy Heathcote outlines and also planned

to take into consideration the age and probable story schema developmental stage of the children. Questions were designed to probe for and press the students into expression of their understanding of story schema. Questions were considered as basically fulfilling one or more of the three functions :

a. Stimulating the students to think and respond in a specific manner, for example - synthesize, analyze.

b. Providing information for the assessment of student comprehension.

c. Creating or setting up the next moment and future moments.

Session 8. Interim test.

Session 9 - Transferring the Learning.

A story, " The 23rd Street School " was read by the children and discussed in terms of what had been used in the drama sessions. Through questions and answers, and short periods of role playing the story elements were compared to those analyzed in the story "The Fire That Saved".

Pilot Study

Procedures that were used in the testing and teaching situations were tried with a group of grade four students from a school other than that chosen for the study. The feasability and suitability of the design was assessed in regards to :

a) The pretest and post-test procedures and testing materials.

b) The drama techniques.

c) The questioning techniques.

d) The stories chosen.

e) The time schedule.

f) The audio taping.

g) The number in the group.

Modifications to the above were made. It was found that in order to stimulate and motivate the students, control the sequence of events and keep the desired focus of the activities on productive lines, the teacher/ researcher needed to plan more carefully, with close attention to details. It was necessary to anticipate the questions and questioning strategies that would be required by the researcher at a particular session. The timing of the session had to be very strictly adhered to so that each session came to the planned close in order for the students to be motivated and prepared for the following day.

It was found that one story (not more as originally planned) should be used for sessions 4-7 to allow for the development and comprehension of the theme of the story.

Data Analysis

Clause Analysis

Each text of the original stories read and recalled at the pretest, interim test and post-test was divided into clausal units. The term "clausal units" is used interchangeably with "statements". Each statement of the

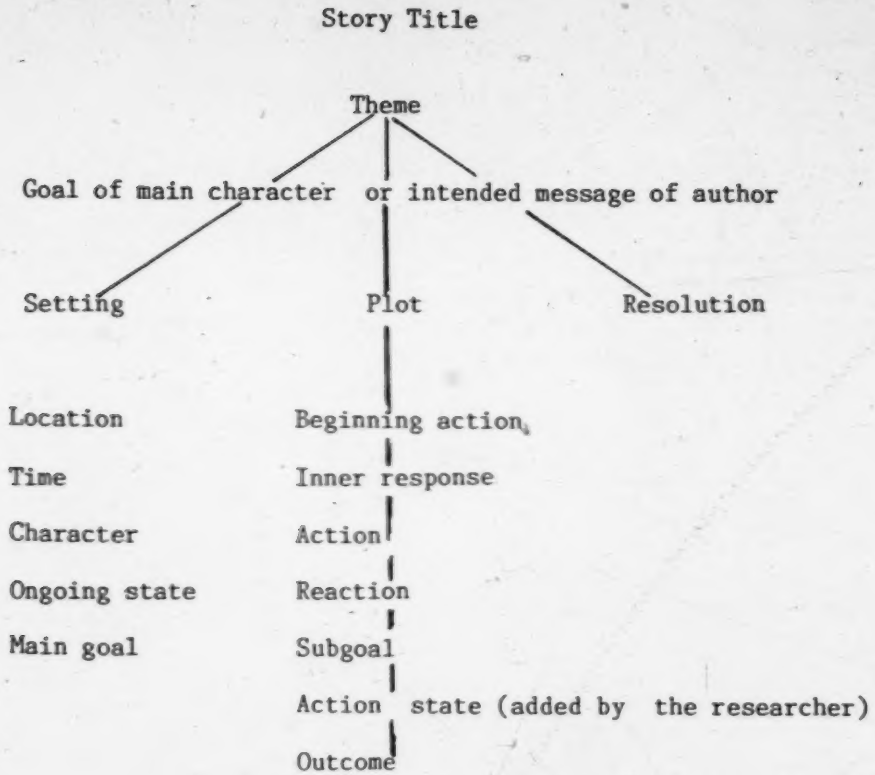
original story was categorized according to the story grammar element that it represented. A sample of the stories was divided into clauses by an independent researcher and agreement was calculated at 92%.

Story Grammar Analysis

The Story Grammar categories used in the study were developed from the S.G. elements set out by Gordon and Braun (1983). These S.G. categories were used in analysing the structure of the stories chosen for the pretest, post-test and interim test, and also in analysing student recalls.

The following table shows the basic components of a story. To those given by Gordon and Braun one further sub-category was found to be needed to describe more descriptive statements in a story.

Table 3.



Two other types of recall statements made by the students were analysed; inferences and errors which could occur within any category. Both were treated in the same fashion, using the descriptive terms of McConaughy. McConaughy (1980) suggests that there are two different schemas used in making inferences during the recall of a story. These she terms a) The simple descriptive schema, and b) The social inference schema. The simple descriptive schema treats the story at a "literal level where attention is focused primarily on explicit information about actions

and events" (p. 159) while the social inference schema "also adds story components which explain the motivation behind a character's actions" (p.161).

Each student recall was divided into clauses or statements. The student recall statements were then assessed according to the number and type of story statements within categories and sub-categories.

The pretest and post-test recalls were analyzed and the gain scores of each group compared in the following manner:

a) The total number of statements recalled by each group in the categories of (i) setting (ii) plot and resolution (iii) whole story.

b) The total number of statements recalled within various Story Grammar sub-categories that comprise the setting.

c) The total number of statements recalled within various Story Grammar sub-categories that comprise the plot and resolution.

d) The amount and nature of inferential type recalls made.

e) The amount and nature of errors made.

The answers to the interpretive questions asked at the pretest and the post-test were examined to determine the nature and extent of the individual child's involvement in the theme or message of the story. Both sets of questions, pretest and post-test, were judged to be 'correct understanding' or ' incorrect understanding' and a comparison was made between the group totals.

To assess whether strategies, learned through drama intervention, transfer to a non-drama situation, a comparative analysis was made of the post-test results of the drama group with their performance on the interim recall, taken during session eight.

Analysis of Questions

Drama sessions two and three (story building) were analyzed to determine the effectiveness of Drama for Understanding (where no story text was used) in facilitating student awareness of story structure. Researchers have suggested that "even young readers know something of story structure " (Gordon and Braun, 1983) and that this knowledge needs to be brought to the students' attention (Whaley, 1981). Answers to the researcher's questions about story elements were assessed for awareness of this knowledge and for development of a conceptual framework or set of rules for the comprehension of stories (Rand, 1984: Sadow, 1982).

From the transcripts some observations were made concerning teacher questioning and student answering. Drama sessions four through seven (text and drama) were analyzed in three ways:

1) All teacher questions were judged to be threatening or non-threatening (Wagner, 1976)

2) Questions were categorized according to the those suggested by Dorothy Heathcote (Wagner, 1976)

1. Assess student interest and understanding.
2. Seek information from student, define the moment.

3. Supply information to student, focus the student's thinking.
4. Control class or child by demanding a response.
5. Establish mood, feeling, belief and focus - build frame and involvement in the drama.
6. Demand a group decision and co-operation.
7. Stimulate research.
8. Deepen insight , moving from the particular to the general.

The focus of questioning generally was on group interaction and co-operation. The effectiveness of these types of questions was assessed by analysing the responses of the students, their involvement and the quality of the 'flow ' and/or progress of the dramatic action or discussion.

3) To assess teacher/researcher stimulation of individual student cognitive processes a set of question categories was devised based upon the taxonomies of Hunkins (1972) and Sanders (1966). These catergories provided a guide for stimulation and testing:

1. M - Memory - The student is able to recall.
2. C - Comprehension - The student is able to make use of the material or idea and make associations.
3. Ap - Application - The student is able to interpret, explain, make inferences and extend the material.
4. An - Analysis - The student can identify

elements, their relationships and their organization.

5. S - Synthesis - The student can re-order and re-construct the elements.

6. E - Evaluation - The student can make judgments about the value of material and methods.

While both sets of questions were designed for different purposes and focus on different aspects of a learning situation (cognitive process versus human affect and interaction), there is overlap in terms of the particular outcome. The suggested relationship between the two different types of question categories is indicated in Table 4.

Table 4

Hunkins and Sanders (Focus-individual cognitive process)	Heathcote (Focus-group interaction)
1. Memory and Comprehension	Assess Understanding
2. Application (inference)	Seek Information Establish Mood Supply Information
3. Analysis	Seek Information Supply Information Establish Mood Demand Group Decision Stimulate Research
4. Synthesis	Deepen Insight (more individual than group)
5. Evaluation	Deepen Insight

Quantitative Analysis

The results of the collected data for research questions number 1, 2 and 3 were analyzed quantitatively. Mean scores were calculated for the drama group and the non-drama group on the pretest and post-test scores. Recall statements for each Story Grammar category were analysed separately and the standard error of the mean, was calculated. Comparisons were then made between the drama group and the non-drama group.

The mean score and the standard error of the mean were also calculated for each story grammar category for the drama group scores on the interim test. Comparisons were made between these results and the scores gained by the drama group on the pretest and the post-test.

Descriptive Analysis

The results of the collected data for research questions number 4,5 and 6 were analysed in a descriptive manner. For questions no. 4 and 5 the transcripts of the drama sessions were analysed using the interactive/cognitive framework (Wagner, 1976; Hunkins, 1972; Sanders,1966).

A profile of one student who showed considerable gains from pretest to post-test, was compiled. This data was compared to other individual scores achieved by students in the drama group and finally the different learning styles of the students of the D.G. were noted and related to their performance and achievement throughout the study.

Summary

Sixteen students were selected and divided into two equal groups; one was designated as the D.G. while the other became the N.D.G. The groups were matched, as far as that was possible, in terms of cognitive ability, sex and style of learning and expression. All students took a pretest and then studied stories. The D.G. studied with the intervention of dramatic play while the N.D.G. did not use drama in any form. The D.G. took an interim test. All students were administered a post-test. For the pretest, post-test and interim test the students were asked to read a story, give a verbal recall and answer questions about the theme of the story.

Drama sessions were designed to firstly assess student understanding of story structure; secondly to develop this understanding using story texts with the intervention of dramatic play and then transfer any learned strategies to the recall of stories which were read silently. Teacher/researcher questions were analyzed, student scores and styles of learning were compared and a profile compiled of one of the students who showed considerable gains. Analysis of the collected data took the form of either descriptive or quantitative analysis.

CHAPTER 4

FINDINGS OF THE STUDY

The findings of the study are presented in the following manner. Firstly each question stated in chapter 1 is restated. Quantitative results are discussed with reference to tables which show the results of quantitative analysis undertaken for questions 1, 2 and 3. Descriptive data, including examples from the drama sessions, is presented and discussed and for questions 4, 5 and 6. For question No.4 and 6 appropriate references are made to the literature reviewed in chapter 2.

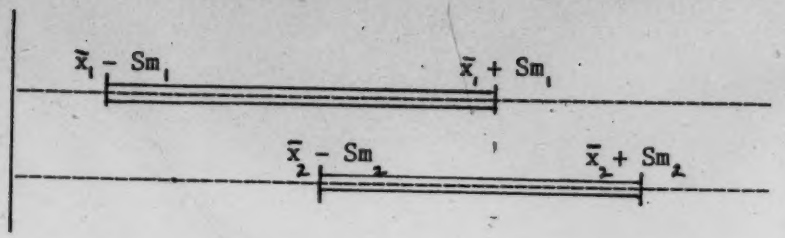
Nature of the Quantitative Analysis

The quantitative analysis conducted here is an attempt to get the most out of the results of a limited survey. The analysis is not presented as conclusive proof of the trends noted but rather as a very strong argument in favour of the reality of the trends shown by the mean scores.

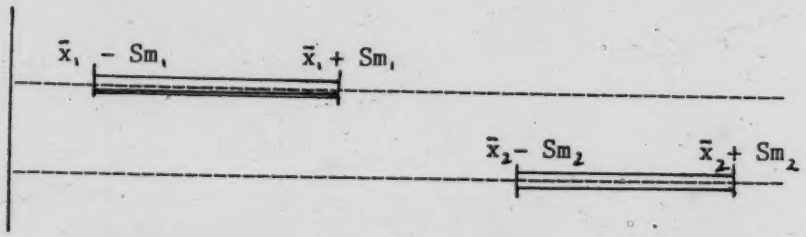
A mean score has little significance until one ascribes some reliability to the figure. In this case the standard error of the mean (Sm) was computed and the rather conservative estimate of the error of the mean was taken as being 1.0 Sm; the assumption is that the true mean of an infinite number of measurements will lie within the range $\bar{x}$ - Sm to $\bar{x}$ + Sm.

Comparisons of the ranges of the two groups tested in this study were viewed in the following manner. Ranges that

overlapped and looked like the following hypothetical example were termed 'same'.



Ranges that did not overlap and looked like the following example were considered to be 'different'.



Clearly with such a limited number of measurements any statistical approach must be regarded with some scepticism.

Question 1(a)

How does recall of students in the D.G. compare to recall of students in the N.D.G. when considering the number of statements recalled by each group in the S.G. category of (i) setting (ii) plot and resolution (iii) the whole story?

Description

The results of the analysis of the number of statements recalled by each group in these categories are shown in Table 5.

When looking at mean scores for each group it would seem that on the pretest the scores are very similar in all three categories; setting, plot and resolution, and as one might then expect, the whole story. If anything, the D.G. appears to have scored a little lower than the N.D.G.

The mean scores of the post-test show the D.G. as having made considerable gains over the N.D.G. in all categories. The use of the standard error of the mean shows that the pretest scores of both the groups are the 'same', (i.e., their ranges overlap) whereas for the post-test scores, in all three categories, their ranges do not overlap. The finding was considered to reflect a difference.

TABLE 5

Analysis of the Number of Statements Recalled by Each Group in the Categories of (i) Setting (ii) Plot and Resolution (iii) the Whole Story.

Pretest		Setting	Plot/Res.	Whole Story
N.D.G.	$\bar{x}$	9.37	13.00	21.00
	Sm	1.40	1.00	0.41
D.G.	$\bar{x}$	8.10	12.00	20.00
	Sm	1.50	2.00	2.90
Post-test				
N.D.G.	$\bar{x}$	8.25	17.00	24.00
	Sm	1.00	2.00	2.70
D.G.	$\bar{x}$	11.00	23.00	34.00
	Sm	1.00	3.40	3.90
		*	*	*

Key for interpreting data in all tables

* indicates an apparent difference between pre and post test.

\+ indicates an apparent D.G. trend up.

\- indicates an apparent D.G. trend down.

Question 1(b)

How does recall of students in the D.G. compare to recall of students in the N.D.G. when considering the number of statements recalled within various Story Grammar sub-categories that comprise the setting.

Description

The results of the analysis of the number of S.G. elements of setting recalled are shown in Table 6.

The mean scores for the two groups on the pretest in all sub-categories are very close.

The post-test mean score results show a considerable gain for the D.G. in one sub-category only; that is 'time'. On two other sub-categories a slight gain or trend for the D.G. seems to be indicated. These two sub-categories are 'character' and 'place'.

Very few students in either group showed any recall of the goal of the main character as set out in the setting section of the stories, while in the sub-category of ongoing state there appears to be a slight trend up shown for the N.D.G.

When the ranges are considered the gains and trends shown by the mean scores are clarified and confirmed.

TABLE 6

Analysis of the S.G. Elements of Setting Recalled in Each Category.

Pretest		Character	Time	Place	Ongoing State	Main Goal
N.D.G.	$\bar{x}$	4.50	0.0	2.75	4.75	0.0
	Sm	0.20	0.0	0.30	0.70	0.0
D.G.	$\bar{x}$	4.40	0.0	2.60	4.50	0.13
	Sm	0.30	0.0	0.50	1.00	0.2
Post-test						
N.D.G.	$\bar{x}$	5.90	0.75	2.00	1.00	0.0
	Sm	0.50	0.30	0.30	0.30	0.0
D.G.	$\bar{x}$	6.50	1.90	2.50	0.63	0.0
	Sm	0.40	0.30	0.20	0.20	0.0
		+	*	+	-	

Question 1(c)

How does recall of students in the D.G. compare to recall of students in the N.D.G. when considering the number of statements recalled within various Story Grammar sub-categories that comprise the plot and resolution?

Description

The results of the analysis of the number of statements recalled in the categories of plot and resolution are shown in Table 7.

Similarities are indicated in the mean scores and ranges of the two groups on the pretest while the post-test mean score results and ranges indicate a gain for the D.G. in sub-categories R (reaction), and Sub-goal and Res (resolution). There appears to be a strong trend up for this group in category IR (inner response) and slight trends up on sub-categories BA (beginning action), A (action) and AS (action state). In sub-category O there appears to be no trend in any direction for either group.

TABLE 7

Analysis of the Statements Recalled in the Categories of Plot and Resolution.

Pretest		BA	A	AS	R	IR	O	Res	Sub-goal (score)
N.D.G.	$\bar{x}$	0.60	3.90	3.40	2.50	0.90	1.60	0.25	2
	Sm	0.20	1.20	0.70	0.50	0.20	0.50	0.20	
D.G.	$\bar{x}$	0.25	5.40	2.13	1.90	0.63	1.13	0.25	2
	Sm	0.20	1.10	0.50	0.60	0.10	0.40	0.20	
Post-test									
N.D.G.	$\bar{x}$	1.60	8.80	0.88	3.25	1.00	1.00	0.10	1
	Sm	0.20	0.80	0.20	0.90	0.30	0.40	0.10	
D.G.	$\bar{x}$	2.00	11.00	1.00	5.50	2.00	1.00	0.50	4
	Sm	0.70	2.30	0.40	0.80	0.80	0.30	0.20	
		+	+	+	*	+		*	*

Abbreviations

BA	Beginning Action	A	Action
AS	Action State	R	Reaction
IR	Inner Response	G	Subgoal
O	Outcome	Res	Resolution

Question 1(d)

How does recall of students in the D.G. compare to recall of students in the N.D.G. when considering the number and nature of inferences made?

Description

The results of the analysis of the inferences made on the student recalls are shown in Table 8.

Inferences were classified as simple descriptive schema inferences (S.D.S.) involving actions and events, or as social inference schema inferences (S.I.S.) involving a character's motivation and relationships with other characters.

When considering the pretest mean scores of both groups there is close agreement shown in both categories across groups. Also there is no indication shown of any trend in the category of S.D.S. on the post-test. The mean scores of S.I.S do, however appear to indicate a slight trend up for the D.G. on the post-test.

The suggested D.G. trend in the S.I.S. category is more apparent when one considers that the ranges on the post-test overlap by only 0.05, as indicated below.

$\bar{x} \pm Sm$: D.G. (1.00 ± 0.40) versus N.D.G. (0.25 ± 0.40)

Ranges : (1.40 - 0.60) versus (0.65 - 0.15)

On the interim test an interesting feature is shown by the mean score in the S.D.S category. More inferences were made by the D.G. during recalls of the story read and studied with drama intervention than during the pretest or the post-test.

TABLE 8

Analysis of the Amount and Nature of Inferences Made on Student Recalls.

Pretest		S.D.S.	S.I.S.
N.D.G.	$\bar{x}$	0.25	0.10
	Sm	0.20	0.20
D.G.	$\bar{x}$	0.38	0.25
	Sm	0.30	0.25
Post-test			
N.D.G.	$\bar{x}$	1.40	0.25
	Sm	0.50	0.40
D.G.	$\bar{x}$	1.50	1.00
	Sm	0.60	0.40
Interim test			
D.G.	$\bar{x}$	2.50	0.80

Question 1(e)

How does recall of students in the D.G. compare to recall of students in the N.D.G. when considering the number and nature of errors made in comprehending stories read?

Description

The results of the analysis of the errors made on the student recalls are shown in Table 9.

Errors were classified using the same terminology as was used for analysis of inferences. Simple descriptive errors involved statements that were incorrect in describing the events and actions of the story. Social inference errors were to be ascribed to statements that were not correct in stating, or were not logical interpretation of, a character's motives. No errors fell into this category on the pretest or post-test.

The scores of each group indicate a similar number of errors were made by each group on the pretest, while the N.D.G. made more errors on the post-test.

TABLE 9

Analysis of the Amount and Nature of Errors Made on Student Recalls

Pretest		S.D.S.	S.I.S.
N.D.G.	$\bar{x}$	1.10	0.0
	Sm	0.20	0.0
D.G.	$\bar{x}$	1.60	0.0
	Sm	0.60	0.0
Post-test			
N.D.G.	$\bar{x}$	2.25	0.0
	Sm	0.60	0.0
D.G.	$\bar{x}$	1.60	0.0
	Sm	0.50	0.0
Interim test			
D.G.	$\bar{x}$	0.50	0.25

Question 2

What is the nature of student recall of the theme or intended message of the author?

Description

The results of the analysis of the answers to the questions, asked to determine student understanding of the theme or the intended message of the author, are shown in Table 10.

The student answers were firstly judged by the researcher to be correct understanding or incorrect understanding. Independent of the researcher a teacher checked a sample of the answers and agreement between the researcher and the teacher in terms of this coding was 90%.

When looking at the total group score and the means of the two tests it appears that the drama group had done better than the N.D.G. on the post-test questioning and therefore had understood the message of the author more fully. However the ranges indicate an overlap of 0.32.

$\bar{x} \pm$ Sm : D.G. (2.13 ± 0.58) versus N.D.G. (1.38 ± 0.46)

Ranges : $(2.71 - 1.55)$ versus $(1.87 - 0.92)$

There appears to be a trend towards better understanding by the students in the D.G. but no conclusive difference between the two groups.

TABLE 10

Analysis of the Nature of Student Recall of the Theme or Intended Message of the Author.

Pretest		
N.D.G.	total raw score	18.00
	$\bar{x}$	2.25
	Sm	0.41
D.G.	total raw score	17.00
	$\bar{x}$	2.13
	Sm	0.58
Post-test		
N.D.G.	total raw score	11.00
	$\bar{x}$	1.38
	Sm	0.46
D.G.	total raw score	17.00
	$\bar{x}$	2.13
	Sm	0.58

During the interim test students were asked, as an indication of their understanding of the theme, a question about the emotions of the characters in the story. These were not judged as incorrect or correct understanding (as was done for the pretest and post-test) but analysed subjectively for involvement with the story theme. Use of expressive words that describe emotion were focused upon. Some of the words and phrases used by the students were " sad - proud - scared - happy - first sad then happy - upset - shocked - surprised - wanted to help - he cared- worried - glad - they loved him - sad and also kind of happy."

A wide variety of words were used and all students expressed the feelings well, showing understanding of the message of the story at this point in the experiment.

Question 3

Does the use of strategy shown by the D.G.students on the recall of stories learned with the intervention of drama transfer to reading recall tasks where no drama is used?

Description

The results of the analysis of the transference of strategies used by the students on the recall of stories studied with the intervention of drama to reading recall tasks where no drama was used (post-test) are shown in Table 11.

To assess whether D.G. gains shown on the post-test could be attributed to learning that took place during the drama sessions, a comparison of the total number of story statements recalled was made between the D.G. scores on the pretest, post-test and interim test. Whole story recall mean scores and their standard deviations achieved by both D.G. and N.D.G. on pre and post tests, and by the D.G. on the interim test were expressed as a percentage of the total number of story statements within the original story texts.

Table 11 shows very close similarities in the scores of both groups on the pretest, but different ranges on the post-test. The D.G. scored considerably higher. When comparing the D.G post-test scores with their scores on the interim test there is an overlap of ranges shown indicating that transfer of strategies did take place from the interim test situation to the post-test situation. That is, the gains made from pretest to interim test were retained at the post-test.

TABLE 11

Analysis of the Transfer of Strategies Shown by the Students on the Recall of Stories, Studied with the Intervention of Drama, to Reading Recall Tasks where No Drama was Used.

Pretest		Whole Story	Range
N.D.G.	$\bar{x}$ as a % of T (total possible)	26.00%	23 - 29%
	Sm	3.00%	
D.G.	$\bar{x}$ as a % of T	25.00%	22 - 28%
	Sm	3.00%	
Interim test			
D.G.	$\bar{x}$ as a % of T	40.00%	37 -43%
	Sm	3.00%	
Post-test			
N.D.G.	$\bar{x}$ as a % of T	24.00%	21 - 27%
	Sm	3.00%	
D.G.	$\bar{x}$ as a % of T	34.00%	30 - 38%
	Sm	4.00%	

T = the total number of statements in the original story

Discussion of Questions 1,2 and 3

It has been shown that the D.G. achieved much better results on the post-test in recalling all three main categories of a) setting, b) plot and resolution, and c) the whole story. In many sub-categories of the setting and the plot and resolution the D.G. test showed gains over the N.D.G. It may be concluded that the D.G. students made these gains in their understanding of stories due to the intervention of drama.

When considering the number and nature of inferences made on the recall of a story learned with the intervention of drama the nature of the drama process must be taken into account. The student results may be accounted for by the fact that the children had developed the interim story using role play, making inferences throughout to extend and fill in the text. They had chosen and played out both individual and planned group inferences during the dramatization of the interim story The Fire that Saved. The result of this interaction could be expected to have been internalized and included in a story recall given by the students.

The examples below illustrating the nature of those inferences are taken from the recall of D.G.student No.3 who actually made six simple descriptive inferences during his recall where he had made none on the pretest.

"....and then he helped these children fix up this kite (text exact).. and then he ate supper (inference) and then he went back on his chair (inference). All these actions might

have been performed by student No.3, physically or in imagination during the drama sessions. Other examples of student inferencing may be seen in the transcripts presented in question 5 during the analysis of questions for the stage of application.

The conclusion may be made that the dramatic play encouraged and expected the students to make many inferences some of which were recalled during the interim test. This comprehension strategy did transfer to some extent in the category of social inference schema during the post-test reading/recall.

Drama sessions 5-8 were devised to explore the story theme through affective involvement with characters and the students had actually been guided into 'living ' through the emotions of the different characters in the story. They should have had an experience involving emotion so it was expected that , even after two days rest from drama, the D.G. students would be able to show some understanding of the characters' emotions during the recall of the interim story and the questioning about the theme of the story.

The conclusion was made that the students had experienced and did recall an affective understanding of the theme of the story used during the drama sessions and that an upward trend was indicated for the D.G. on the post-test.

The transfer of strategies was assessed by measuring specific recall of S.G. categories and interpreting the results as an indication that strategies used during drama sessions, which facilitated recall of the dramatized story,

were present during reading/recall in the post-test situation. When considering the transfer of the use of strategies shown on the recall of stories learned with the intervention of drama to the post-test situation it should be remembered that the students had spent much time studying the story for the interim test so understandably the interim test scores are higher than those of the post-test but, in light of the scores obtained in the pretest, we may concluded that the students in the drama group did apply the strategies learned during the drama sessions to the formal reading/recall situation at the end of the study. The use of these learned strategies had a considerable effect on the post-test results.

Question 4

Is the use of Drama for Understanding alone, without the use of a story text, an effective teaching strategy for facilitating student awareness and understanding of story structure?

Description

During drama sessions 2 and 3, Story Building, students created a short drama without the help of an existing story text. They were given a place (setting) to start with and with the help of teacher questions, planned and played out a story. Specific questioning, planned to facilitate student awareness that stories have a structure was also used to assess student answers for development and comprehension of

the essential elements of story grammar. The student answers were checked before moving on to dramatization of chosen story texts during sessions 4-7. Analysis of teacher questions and student answers was completed from the transcripts of sessions 2 and 3. Excerpts of these are used below to indicate concepts of Story Grammar acquired by the children in these sessions.

Having set the place, a beach, through dramatic teacher directed activities, the researcher asked the students to plan a drama. Questioning started by asking...

(from transcripts - R -researcher. C -child. CC -children.)

R: What's the first thing you have to decide? Andrew?

C: What are you going to do. (action)

R: What you're going to do. So you've got to discover, decide, the 'what'. We were talking about the 'w' words the other day. Right Charlie? What else have you got to decide? Devrim?

C: Who you're going to do it with. (character)

From these answers it was assummed that at least two of the students were aware that action was needed in a story and that Devrim understood that characters are essential in a story.

After two children demonstrated a piece of their planned dramatic play to the others the question was asked

R: What did you see? What did you actually see? Charlie?

C: Devrim got killed. (story world -action)

R: Devrim got killed. What were they playing then, do you think, on the beach?

C: Cops and robbers. (character)

R: How do know 'cops and robbers', is that a guess?.

C: A guess.

R: What did you actually see, Alan, not what are you guessing? What question do you ask?

C: Why are they shooting at.... (internal response)

CC: It's a game! (goal)

Again there is recognition of action in the story and also of the need to identify the characters of the story. Several of the children appear to realize that characters have motives for behaving in specific ways; characters have inner responses and goals.

When questioned about the 'where' of the drama all children responded promptly "the beach" and were able to provide details about the place. For example "sand, water, a cave."

A little later, when the children were planning a whole group drama the researcher suggested ..

R: I think you perhaps have to decide whether you are adults or children? Perhaps you don't have to decide until you ..?

CC: Children. (need to decide character)

R: Is everyone agreed that you want to be children?

CC: Yes.

There seemed to be a general consensus that characters need to be defined in a story.

They continued with their planning of a picnic on the beach, which involved a jelly sandwhich.

R: Justin let's have a suggestion from you.
Why do you think were're going on a picnic,
very simply it could be..?

C: Fun? (goal)

R: Just for fun, yes. Do you have a question that says 'which' yet?

CC: No.

R: No,neither do I.

C: Which one's the jelly sandwich? (setting detail)

R: Oh, alright, that might come in.

C: Which person has the jelly sandwich?
(character and action detail)

This seemed to indicate that they needed to decide on details of motive, setting and actions taken by the characters.

Further discussion involved the question about beginning and end of a story.

R: ...but we must have a ..?

CC: End

R: And before we can have an end we must have a..?

CC: Beginning....start.

Without prompting from the researcher the children expressed a concern about previous action and background of the story.

C: Um..I..what you put under 'what else'.

R: Uh-huh?

C: A car. Like while we're getting there? (previous action)

R: We may have come in a car, mightn't we?

C: Or a boat.

R: We could have come in a boat.

CC: Or a plane ...or a train ...transportation.

There was some general, but vigorous, discussion about details of setting and character; should they be a family? ..a school group? One suggestion was put by a child..

C: If there was a family and we used a car someone would have to drive.

R: Do we need to do the car? ..coming to the beach?

C: No.

R: What do you suggest?

C: We could presume that those people who want to be part of a family could do a part of a family, but they're in school.

A compromise was reached and the car idea abandoned. It was decided that they should walk down a path to the beach. A suggestion was made.

C: Maybe as we are walking to the beach we could pick a few flowers? (setting)

The need for detail in the setting and action became apparent and they provided these for themselves as they played out their drama.

C: I'll go and take a swim.....

C: I'm prepared, I'm wearing my bathing suit.

R:(in role) If you are going to wade you 'd better take your shoes off, hadn't you?

CC: I did...take off my socks ..well I can't.

R: Well you're going to get very....

C: I have my bathing suit on

C: I'm going to take a swim

C: Oh! the crab bit me..

C: I'm taking a swim..

C: The crab bit me!

C:. Now we're going to make sand....

CC: I wet my socks.. I'll take my towel..You're it!

Oh, it's cold!.. Can I play, let me play!..Let me play!

The playing and the planning continued , then the researcher posed a question...

> The big question is 'Why are we bothering to remember?' We've had a beginning to our story, we've had something happen that's made us find something and sent us going on our way. We have action, we went to the cave, we made a decision and we 've gone to the cave, to get out of what we thought was going to be a rain storm. What could be beginning to happen?

C: We could go into the cave and the wind starts blowing very hard and a rock blocks the entrance.

R: Oh, so we get trapped in the cave, (yeah!) the sea might come up and get rough and we

couldn't get out for the rocks - that would be a day to remember, would't it?

CC: Yeah!

R: And how would you feel?

C: Kind of funny.

R: Yes funny. Could we find some more descriptive words here?

C: Excited.

R: Excited. We might be excited to begin with, we might be quite excited. Yes?

C: Adventurous?

R: We might begin by feeling quite adventurous, we might get excited and enjoy it to begin with, mightn't we. What might happen?

C: Frightened.

And so motives for actions, internal responses and a possible theme were discussed by the students with suggestions from the children given spontaneously with little prompting from the researcher.

It was decided that the students had enough understanding to continue with the sessions planned to follow, which would involve reading and dramatization of selected stories, using the author's printed text.

Question 5

When using Drama for Understanding, with story texts, what kind of teacher questions facilitate student involvement and understanding?

Description

Questions were analysed in three different ways.

1) They were judged to be threatening or not threatening.

Dorothy Heathcote defines a threatening question as one where the student feels that the teacher expects a specific answer and the student will be judged right or wrong. The student has the threat of failure, of looking stupid and of being ridiculed hanging over him or her. It would seem that the student fearing this type of question would hesitate to answer and withdraw from active participation in the activities.

The transcripts showed that the researcher's questions were generally asked of the whole group with no particular child as a focus so that no child found it necessary to answer unless he/she felt a desire to do so, but on the whole the students appeared eager to answer the researcher's questions. If a student was specifically asked a question it was because that student had volunteered a suggestion or had not explained very clearly what he/she was trying to say, and needed a prompting question to clarify the point further.

The following excerpt taken from session six shows researcher use of questioning of the whole group and also researcher prompting of specific children who volunteered

answers. It also shows how questions were used to stimulate strategies of analysis.

R: Where is Hamaguchi watching from? (Cathy put her hand up) Cathy, where's he watching?

C: In his house.

R: In his house, is he in the house? Let's read the first paragraph, just the very beginning, and see where he is.

C: He lives on a hill?

R: He lives on a hill, and the village is where? Where's the village. (Alan put his hand up) Alan?

C: Down below?

R: Way down below, how do you know that Alan?

C: He -it was - could he see the town? Some days he could see the town below?

R: What do you imagine the village houses might be like? (Joanna put her hand up) Joanna?

C: Um, sort of three storey buildings, and on the second, third storey.. it'll have these little things on.

R: The houses, the streets, what else might we be looking at?

C: Stream

C: Cars

R: Stream and the -

C: Cars

R: Do you think this story is set today or some time ago?

C: Some...long time ago.

R: It may be today, it doesn't really tell us, I don't think. There may be cars - yet - what are the women doing? What are they doing? It's right there .

C: The women whipped wet clothes on the stones.

R: They're whipping the wet clothes on the stones, why would they be doing that? (Caitlin put her hand up) Caitlin?

C: To clean them

R: To clean them. Do you think that means it's today? Or do you think it's older?

CC: Older.

The researcher would sometimes press the student to delve further into his/her understanding and find words to express his or her thoughts or feelings.

R: Your hands, how did your hands feel, Alan, kind of...

C: Um - kind of tired.

R: Tired hands - wet?

C: Yeah

R: Cold? Warm?

C: Kind of...in the middle.

R: Worked. Did your hands feel as if they had worked hard?

C: Um, doing, moving clothes around.

R: Doing the clothes, what sort of clothes? Were you able to see those clothes and imagine what they would be like? Why did that work for you, Caitlin? Do you know what that woman felt like, who was working on those clothes, does Caitlin now know what she felt like? That woman, how did that woman feel?

C: Tired

R: Somewhat tired, anything else? Whose clothes was she washing?

C: The villagers'

R: Other people's, or her family?

C: Her family , friends.

R: Her family and some others, so she had some real work, hard work to do, a bit like a laundryperson was she? - a washerwoman? Alright. So how did she feel about doing other people's clothes?

C: Not very good

R: Not so good.

There appeared to be no evidence of a child feeling that he/she was being asked to give a 'correct' answer or that the teacher was asking a 'test' question. It was concluded that no teacher/researcher questions were of a threatening

nature.

2) Questions were analysed and categorized to fit the framework suggested by Heathcote.

All questions were coded according to categories suggested by Heathcote
which labels questions according to their interactive properties; the interaction between student and teacher. (See Chapt.3, testing instrument).

3) Questions were analysed based on the categories set out by Hunkins and Sanders.

Questions were assessed and categorized to show the type of student cognitive processing that they stimulated. (See Chapt.3, testing instrument).

The analysis of the questions according to Heathcote (drama) and Hunkins and Sanders (cognitive processing) are presented within the Hunkins and Sanders framework with the relationship of the Heathcote system indicated by the labels at the left hand side of the sample excerpts. In order to emphasize the relationship of the two types of questioning specific Hunkins and Sanders questions are labeled on the right hand side. The relationships or cross-references of both systems were indicated in chapter 3.

Memory and Comprehension Stage

The following excerpt taken from session six illustrates how the researcher made use of Heathcote category no.1 - assess understanding, while the students were stimulated to

use cognitive processing strategies of memory and comprehension. The student understanding of story grammar and possible story schema developmental level was assessed. The researcher also made an assessment of the students' comprehension and readiness to proceed to dramatic play. Questions were asked that prompted the students' recall of the story details, created schema, excited imagination and visual imagery and in so doing set the tone and the mood for entry into dramatic play.

R. We had three things under 'where', do you remember? Do you remember the three sections of 'where'? The place, have I got everything in under 'place', do you think? (assess understanding) (memory & comprehension)

CC: Yeah

R: The place -

CC: Sea, mountain, buildings, house, ricefields, stream.

R: I think that was most of it - if you can find anything else, I'll put it in. The 'time', we decided, was ? (assess understanding) (memory)

CC: Evening

R: - because it told us that he'd done his dinner. The 'state', we decided, was? The way things were - was? (memory)

CC: China (inference)

R: That was the country, but the way things -

" the state of how things were being, how things were? The 'who', is Hamaguchi and the villagers. Things that were happening, things that people were doing, before the big thing started happening were ? - do you remember, Hamaguchi was ? (memory)

C: Watching

" R: Watching - and some people were - (memory)

CC: Working

" R: Who was working, do you remember? (memory)

C: The farmers

R: The farmers

C: The villagers

" R: The villagers - particularly ? (memory)

C: The women

(assess understanding) R: The women, and ? (memory)

C: The fishermen

During the session the children showed good understanding of the story they had read. Sub-categories of Story Grammar such as place, time, character and action were discussed and then the students moved into dramatic play.

Application Stage

The stage of application in this study took the form of dramatic play. With the help of 'teacher in role' the understanding that the children had shown was applied to dramatization of this part of the story.

In the following excerpt the students demonstrate

their ability to develop the dramatic play, responding to the researcher's questioning by making appropriate inferences. Cognitive processing used in the application stage included inference and meaning association. The students created an unwritten scene suggested by the story text; a scene developed through individual and group inference. They began to be involved with characters' motives.

(demand a group decision)	R:	Do you think they could do with a little bit of help from some other people in here?
	CC:	Yes
(Researcher in role)	R:	Alright, would you quietly put your copies down and find a boat, or a net or some work to be done to get these things ready. You could work in small groups and - is this the boat that needs mending here? What happened to this boat? What happened here? Do you know what happened? What needs to be repaired here?
	C:	The bottom of the boat. (inference)
(establish mood)	R:	What's happened to it?
	C:	Hit a rock.. the sea got rough and then -
(feeling and belief)	R:	It got rough? "
	C:	Yeah
"	R:	Were you in the boat at the time?
	C:	No "

(supply information) R: No? Whose boat is this one then?

C: Ours "

" R: It's yours, who was riding this boat when it got on the rocks? Somebody...

C: No one

" R: No one? How did it get loose, were you incompetent in tying it up? "

C: No, we tied it up....it got rough.

R: Well, I think...this boat belonged with a whole load of boats under my care and I want better care taken of my boats, will you please mend that? Every one has to be inspected before it goes back. What is the problem here? What do you need repairing?

(establish mood and feeling) C: Well, our boats are cracked. (inference)

R: Cracks in this boat?

C: Yeah, on the high, rough sea. "

" R: I know we had a bit of a storm, the other day, was it not secured properly? Make sure it's repaired and make sure it's always secured properly. I think you should drag this boat out a little bit, you're working in such a cramped space here, bring it out. That's going to need - here, come on, work at it a bit, and be careful of the other boats and these people working. Now I think we've got a little bit more room, what's

(seek information)

this man working with there?

C: Nails "

R: Charlie, what tool is that you have there?

C: This?

R: Yes, that one. What is it?

C: A hammer "

R: A hammer's OK, what are you doing with it?
(supply infomation)

C: I'm hitting the rocks ..... "
(establish mood)

The teacher/researcher assuming the role of the manager of the fish boats used Heathcote question categories to stimulate the students into making inferences and to develop the mood and atmosphere of the place. Details were supplied by the teacher/researcher which prompted the students to inference further detail creating a belief in and a commitment to the dramatic play.

Analysis Stage

Researcher questions were directed to encourage analysis of the procedings and to assess the students' understanding.

R: What was I doing? What did you notice about
(assess understanding) me? What do you know about me?

C: You're the guy who, or the girl who keeps the boats. (analysis)

R: I'm the guy or the girl who keeps the boats, I'm in charge about here, I'm the manager or the foreman or something...There's been

some real slackness around here, so let's get going here. And if your hat is not going to stay on I'm afraid you'll have to make do with the hot sun and go without it. Shall we get to work?

(demand a group decision)

C: OK!

Questions were primarily designed to stimulate cognitive analysis of the proceedings. The questions were also used to assess the childrens' understanding of the process of dramatic play, with the teacher taking a role in this instance, and to obtain group co-operation.

Synthesis Stage

Hunkins and Sanders' category of synthesis took different forms throughout the study. Often this stage took the form of reflection, stimulated by the researcher, and a verbal sharing of ideas and feelings. The following excerpt is taken from session six.

R: Shut your eyes, everybody's shut. I want you to think for a minute how well you believe in the person you're being, pretending to be, how well you're beginning to know this person, what you know about that person? Are you beginning to believe in this fisherman? How important are the boats to you? Shut your eyes and picture that fisherman once again - picture the job you were doing - use that picture from your head - find me a word that describes how that fisherman felt. A

(establish belief)

(deepen insight)

"

feeling inside. And one word - I'm going to ask you in turn - if you've got your word you can open your eyes and look at me, show me you're ready, look at me and show me you're ready. So open your eyes now -

C: Hot (synthesis)

C: Exhausted

C: Mad

C: Tired

R: Louder

C: Tired

C: Surprised

C: Busy

R: Joanna?

(seek information)

C: Um...

(supply information)

R: You may repeat, one that the others said, because there's no reason why two people shouldn't think the same, just say one that the others say that makes sense to you.

C: Tired (synthesis)

C: Hot

The intent of the questioning was to stimulate each student to create a cognitive synthesis of experience. Different Heathcote question categories were used for various related reasons. It was theorized that memory of the different experiences, both real and imagined, such as sound, smell, visual imagery, kinesthetic and in particular

emotional experience would be cognitively synthesized and remembered through verbal expression.

Evaluation Stage

The following excerpt taken from session eight illustrates examples of many types of Heathcote questions compressed into a short period of time. This was the final session dealing with the dramatization of the main story before the interim test and the final transfer session. The students and the researcher had reached the climatic point of the story and the culmination of the drama sessions. They had attempted to play out the final dramatic moments of the story but had not made it work. The preparation for the second attempt and the cognitive synthesis and evaluation of the attempt is given in the following excerpt.

R: Well why did you giggle then, it didn't tell me that you believed it, I don't know that you believed it. Did you believe it? (assess interest & understanding, control class) (analysis)

CC: Yes.

R: Were you believing yourself as a villager, and Hamaguchi, and the tidal wave, and really seeing it? (control class) (analysis)

C: Yes.

R: ....after all of that we've done...seeing?

CC: Uh-huh.

R: Can you make it work, Alan? (control) (analysis)

A: Yeah.

(control) R: Should we try that little bit again?

CC: Yes.

(assess understanding) R: Where shall we pick it up then? (analysis)

C: Just - when we...

(assess understanding) (establish mood) R: Did it work at the beginning? (evaluation)

CC: Yeah.

R: Yes, I think you were making it work. Where did it stop working then for you - that you felt you only wanted to giggle? (evaluation)

(establish mood deepen insight)

C: When we were walking up the ....and we started saying "salami".

CC: (laughter.)

(supply information) (deepen insight establish mood) R: Does it really matter what you say, if you've forgotten the real word? (comprehension)

CC: No.

(supply information) (control child) R: No. Does it matter, Charlie, if you said the wrong one? (comprehension)

C: No.

(establish mood)

R: Would anyone have noticed it if they really were meaning, feeling it? (comprehension)

(deepen insight) (supply info.)

CC: No.

R: Absolutely not. So if you 've forgotten the real word, don't worry about it. If you think it is going to disturb other people's

thinking, don't say anything until later. Do you think we can make that work? (analysis)

(demand a group decision) CC: Yeah.

R: Where do you want to pick it up then? (analysis)

The students tried this part of the drama again and were successful. A short session of reflection and thoughtful analysis followed which led into a period of synthesis and evaluation.

R:(reading,in role) Your homes are gone, but you are safe. My house remains. There is room for all. (pause)

R: Alright,come in here,come closer. Did you believe?
(supply info.)
(deepen insight)
(analysis)

CC: Yeah.
(supply info.)

R: What did you think? How did you feel? Just let me ask you a couple of questions and you think inside. Answer them for yourself. How did you feel? When I say you, I mean you as a villager. What did you notice about Hamaguchi? How did you feel as a villager? Did you see the destruction of the village? Find a word to describe how you felt, how you think that villager might have felt?
(deepen insight) (analysis)

To get the students to recall and verbalize their impressions , feelings and ideas the researcher asked many questions. Some of the questions asked by the researcher during the period of reflection are given below. In general they fall into the 'deepen insight' category.

R: - Do you understand a little bit about those people?
- Did the climb work?
- Did you really 'see'?
- You did feel that?
- What's the thing that stands out in your mind?
- What's the thing you see when I say "see something"?
- Any smells that you remember?
- What sounds?

The students behaved in a rather subdued, thoughtful manner during the final drawing together session. They responded to the researcher's questions seriously, slowly at first but then with growing eagerness and energy.They seemed disappointed that we had finished working with Hamaguchi and they had to say goodbye to him. Maybe , hopefully, some affective evaluation and lasting impression of the proceedings took place.

Question 6

In what way is drama with its use of a variety of teaching strategies an effective instrument of learning for the different learning styles found among children and what is the nature of such learning for one academically low achieving child?

Description

For the study, students were selected to represent both sequential and random learners. Also represented were students of various types of academic ability. To answer the question above, students' scores that showed inprovement from pretest to post-test were examined.

These scores ars shown in Table 12

Table 12

Percentage of Story Recall Scores

Student Number	Learning Style	Pretest	Interim Test	Post-test
1	S	38%	42%	37%
2	R	22%	34%	38%
3	R	11%	49%	34%
4	S	36%	41%	39%
5	S	14%	23%	19%
6	R	22%	47%	16%
7	R	25%	39%	47%
8	S	35%	46%	44%

Scores are given as a pecentage of the total number of statements in a given story.

Several D.G. students showed improved scores from pretest to post-test and these gains accounted for the group gains as a whole. Of the eight children in the D.G. all improved their scores from pretest to interim test and six showed improved scores from pretest to post-test. Of the two students who made no gain from pretest to post-test, student No.1 was a sequential learner of high academic ability who's scores changed very little throughout all three tests. The other student, student No.6, showed considerable gain from pretest to interim test and then a marked drop on the post-test.

Of the six students who made gains from pretest to post-test, overall the students classified as random learners scored higher pecentage gains than the sequential learners. One student No. 3 was chosen for an indepth analysis as his improvement was considerable. At the time of selection this D.G. student was classified by his teacher as low achieving academically and a random learner.

The scores gained by this student are shown in Table 13.

His recall at the pretest was very brief (11% of the total story statements) and demonstrated little understanding of story structure. Categories of goal, beginning, inner response and reaction were not recalled; errors were made and there were no inferences (see Appendix D for transcript of recall). The recall seemed typical of that of a younger child (Mandler and Johnson, 1977; Stein and Glenn, 1977).

TABLE 13

Scores Gained by Student No.3

Except for inferences and errors which are shown as straight totals, scores are given as a percentage of the total number of statements in a given story.

	Pretest	Interim Test	Post-test
Story	11%	49%	34%
Setting	12%	36%	50%
Plot	9%	54%	27%
Character	100%	83%	88%
Time	0%	67%	33%
Place	16%	33%	67%
Ongoing State	5%	35%	0%
Main Goal	0%	0%	0%
Beginning	0%	50%	100%
Sub Goal	0%	100%	0%
Action	11%	48%	42%
Inner Response	0%	67%	29%
Action State	12%	100%	33%
Reaction	0%	71%	12%
Outcome	16%	33%	16%
Resolution	0%	100%	0%
Inference			
S.D.S.	0	6	2
S.I.S.	0	0	0
Error			
S.D.S.	2	0	4
S.I.S.	0	0	0

The difference between the pretest scores and the interim test scores suggest the extent to which the student became involved with the story learned through drama intervention. Whereas his pretest recall had been brief his interim test recall was extensive with 49% of the total story statements being recalled as against 11% for the pretest.

It should be noted that in all but one of the S.G. categories and sub-categories, student No.3 scored higher on the interim test than on the pretest. He did not recall main goal although he did recall the subgoal. In the category of plot he recalled 54% of the statements as against 9% on the pretest. He made six inferences during the interim recall whereas he had made none during the pretest recall.

The scores shown for the post-test indicate considerable transfer of strategies from the interim test to the post-test situation. Student no.3 did not just revert back to his former way of reading a story as indicated at pretest time.

When comparing the pretest and the post-test scores, gains are shown in most categories which amount to 23% gain for the story as a whole. The student did again tend to make errors during the formal reading/recall test situation and again did not recall goals of the characters but he did, however, recognise and recall the beginning, many reactions and some internal responses of the characters and he did make inferences (see Appendix E for transcript of recall). The post-test scores indicate a much more complete understanding of the structure of stories, with some recall of the internal responses and reactions of characters. This is expected of

slightly older students (Mandler and Johnson, 1977; Stein and Glenn, 1977).

Comparisons of this student's recalls therefore indicated that the pretest recall was immature for his age and grade (level 4) while his post-test recall showed understanding expected of slightly older students (level 5).

Responses to the pretest questions about the story theme were straight forward literal interpretations taken from the action of the story.

Researcher - Why do think the author wrote that story?

Student No.3 - I think he wrote this story because, so then children won't be late for school, like , if people stop you on the way you should ignore them and you shouldn't talk to them or anything.

On the interim test, however, responses given to questioning about the characters' feelings in the story, The Fire That Saved (see Appendix C) showed an indepth understanding. On the recall his choice of words to describe their emotions was graphic and effective and he showed that he understood the main character's dilemma (underlined).

Researcher - Tell me about the feelings of the people in that story.

Student No.3 - I think they felt very badly because of their homes and all their clothing, all their food are all just gone, like, there's no more.

Researcher - How did they feel about Hamaguchi?

Student No.3 - I think that the people said in their head that Hamaguchi was nice.

Researcher - How did Hamaguchi feel about his fields?

Student No.3 - I think he, one way I think he felt quite sad for his fields and one way he felt good because the good one because he saved the villagers, if he didn't do that, like, he wouldn't have any friends, or ..and the other one is he lived quite long with the fields and then he has to waste them.

Researcher - He didn't feel so good about that, did he?

Student No.3 - No.

At the time of the post-test recall and questioning student No.3 does not demonstrate such an indepth understanding of the theme of the story. Without the intervention and involvement of drama he appears to revert back to a more literal level of recall, as he did in the pretest.

He recalled some of the emotional reactions of the characters, during the spontaneous recall (which he had not done on the pretest) but on the post-test questioning demonstrated little understanding of the goal of the main character or the theme of the story. Maybe his responses to two questions indicate his attempt to express an understanding of the main characters' motives and the theme of the story as stated by the researcher

"If you respect yourself for what you are, you will gain the respect and friendship of those who are worthy of your friendship."

Researcher - How did Judy feel by the end of the story?

Student No.3 - I think she felt proud of herself.....now she has friends.

Researcher - What did you learn from Judy?

Student No.3 - ...Not to be angry all the time... if you have a cat you don't really need them (some people who are not friendly) if you can have a cat.

Although it was important to realize Judy was now proud of herself he does not explain in his own words what this means to him. He tells of the main character's desire for friends but misses the fact that the cat taught Judy how to get what she wanted and he interprets the effect the cat had on the main character at a literal level.

This student was observed to become gradually more involved and motivated during the drama sessions. At the pretest analysis of responses given by student No. 3 to questioning demonstrated his interest in and understanding of drama. During the interlude between reading and recall, he was asked what he thought drama was. He responded " It is acting .... you've got to read these lines, you've got to memorise it and you have to act out and say all these words." Then he agreed that sometimes the stories might be made up by himself. At the interim test he demonstrated how much he

had learned through dramatization. Although he was unable to transfer to the final reading/recall test all the strategies he had learned through dramatic play his degree of involvement was indicated again at the time of the post-test questioning. During the interlude between reading and recall an assistant asked about the drama sessions; what part did the student like best and why?

Examples of student No.3's answers are given below -

Student No.3 - I liked the part when we were climbing up the hill, bringing the pails of water, putting out the fire, that was kind of fun.

Researcher - Why did you like that part?

Student No.3 - I thought it was kind of ...hard working and fun and you get to help people doing that, like real.

Discussion of Questions 4,5 and 6

In analysing the use of drama alone as an effective teaching technique two factors were taken into account. The first was the suggestion that "even young readers and listeners know something of story structure and that they use this to help them understand and remember stories" (Gordon and Braun, 1983) and that children become confused when the story does not conform to what they expect (Rand,1984). It was important to make the students aware that they knew something about story structure. Whaley (1981) suggests that some instructional tasks that bring story elements and their causal relationships to the students' attention might be a way of teaching story grammar. Dramatic play without story

texts, was used to make the students aware of their knowledge of the structure of stories and was shown to be effective.

The second factor was the need for student development and comprehension of the structure of stories. Sadow (1982) states that in order for children to become proficient readers help must be given so they may evolve " a conceptual framework for understanding stories in general". Some may not find it easy to abstract the "grammar rules in a simple story" (Rand, 1984). Drama for Understanding was used to "focus the childrens' attention on the internal logic of stories" (Sadow, 1982). Again dramatic play was found to be effective, this time in extending and developing student comprehension of the various categories of Story Grammar.

On the basis of student responses and spontaneous suggestions given during drama sessions 3 and 4 it was concluded that Drama for Understanding was an effective teaching strategy for facilitating student awareness and understanding of story structure.

When considering the question of the effectiveness of teacher questions the researcher concluded firstly that when questions were of a non-threatening nature they stimulated and involved the students in the proceedings. Secondly that if specific types of questions are used at appropriate times they do facilitate interaction and involvement in activities such as planning, dramatizing, reflecting, discussing or reading. The third conclusion was that many different kinds of questions are required to stimulate different student

reactions and cognitive processing and that while in some situations a particular line of questioning can be maintained to provide a focus, at other times the various questions interweave and overlap. Lastly it was decided that the categories suggested by Dorothy Heathcote are useful when making checks on the types of questions teachers may need to use for involving students interactively, while the categories used by the researcher, based on the those set out by Hunkins and Sanders, are useful for checking that questions do stimulate desirable student cognitive processing.

Gavin Bolton (1979) suggests that " learning has to be felt for it to be effective" (p.31). The transcripts of this study indicate that the low achieving student whose progress was described in question 6 (student No.3) did a good deal of 'feeling' throughout the drama sessions. He became quite excited at times and it appears that much learning did take place. He shows greatly improved understanding of story grammar and story theme, to the point where his recall might be described as superior for his age.

It is interesting to note that, at the beginning of the study, this student was assessed by his teacher as of low academic ability and a random learner. He seemed rather bemused during the first drama sessions, rarely volunteered a response and followed along passively. However he became progressively more involved, active and vocal, and by the end came to sessions enthusiastically and participated in the sessions vigorously. He not only was observed to participate actively and enjoy the learning process, but carried this

motivation into the formal reading and testing situation at the post-test.

During the drama sessions all story categories had been explored especially the goals but not all students were successful in recalling this information on the interim test. Student No.3 did recall the subgoal. While exploring the plot many inferences had been made by the children; inner feelings and motives of characters had been studied using dramatization and at the time student No.3 had appeared to become involved cognitively and affectively with these characters. This learning was retained in memory and recalled at the interim test where he outlined the climatic point of the drama sessions and the excitement. He seems to have experienced a moment of real involvement with and , maybe, an understanding of the main characters' dilemma.

The data shows that by the end of the study he had made considerable improvement in many areas of reading comprehension and that he was highly motivated to learn. Transfer of the use of strategies for comprehension and motivation were apparent from interim test to post-test, indicating that the use of drama is an effective instrument of learning for this random learner.

Overall it was concluded that the intervention of drama accounted for the improved learning of several students in the D.G. especially those students that were classified as random learners.

Summary

It appears that when Story Grammar and Drama for Understanding are combined in teaching story comprehension good results may be obtained. The recall of most Story Grammar categories, including theme, improved from pretest to post-test. Strategies were shown to transfer from the dramatic play situation to the formal reading/ recall testing situation. The use of a variety of questions to stimulate student/teacher interaction and student cognitive processing was shown to be effective. One under-achieving student who indicated a random style of learning demonstrated improved motivation, comprehension and recall and it appeared that drama was an effective instrument of learning, particularly for random learners.

CHAPTER 5

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

In this final chapter a brief summary of the study is given followed by the conclusions made by the researcher. The findings and the conclusions made indicate some implications for teachers of drama, teachers of reading and language arts, and suggest areas for further research.

Summary

The major purpose of the study was to investigate the effectiveness of drama as a strategy for teaching student comprehension of stories. Story grammar categories and teacher questioning techniques were focussed upon in the course of instruction and analysis.

A group of eight grade four students, of varying learning styles and ablities were selected to study stories with the intervention of drama. A matched group of students was selected to study stories without drama intervention. All students were given a pretest and a post-test to assess their comprehension of the story grammar categories, their use of inference and their errors made. Results of the testing were compared.

Drama group gains made on the post-test were also compared with those made on an interim test to assess whether the transfer of reading recall strategies took place from one situation involving the use of drama, to the other which was not directly related to any drama experience. The overall

effectiveness of drama as a medium for understanding the categories of story grammar was assessed and teacher/researcher questioning techniques were studied and analysed.

Comparisons were made between individual D.G. student's results, their academic abilities and styles of learning. A profile of one student, who made considerable gains, was compiled.

Conclusions

1. Overall it was concluded that the intervention of drama accounted for the improved learning of the D.G. as a whole.

The group gain was due to the fact that several students in the group made significant gains from pretest to post-test.

2. The use of Drama for Understanding to teach the S.G. categories of a) setting and b) plot and resolution was effective.

Students in the D.G. made significant gains in the two main story grammar categories of a) setting and b) plot and resolution. These gains then added up to improved recall of the story as a whole.

3. Drama was an effective instrument of instruction for teaching some sub-categories of the setting.

Sub-categories a) character b) time c) place were shown to be improved by dramatic playing of stories.

4. For many of the sub-categories or elements of plot and resolution dramatic play proved effective as a teaching

strategy.

Strong gains were made by the D.G. students in the sub-categories of a) reaction and b) the subgoal of the main character. Other sub-categories that were improved by dramatic play were c) beginning action d) action e) action-state f) inner response.

5. Drama for Understanding was a good medium for learning inferencing.

The D.G. made considerably more inferences on the recall of stories studied with the intervention of drama. This strategy also appeared to transfer to the post-test's reading /recall test, in the Social Inference Schema category.

6. The use of drama to teach story did not significantly alter the amount of errors made

The pretest and post-test scores indicated no real change in the amount of errors made during recall. In the interim test D.G. students tended to make errors in the category of S.I.S., whereas no errors of this sort were made by either group on the pretest or the post-test. It appears that the D.G. students were willing to take more risk and make inferences about psychological causality more readily for the story that was studied with drama intervention. Risk taking is a desirable strategy for exploring ideas and gaining fuller understanding and it is suggested that this was a positive factor affecting the D.G. tendency to make more inferences on the post-test. However it should be noted

that overall very few errors were made by either group.

7. Where Drama for Understanding was used in teaching stories the students gained and retained both a cognitive and an affective understanding of the theme or the message of the story.

The drama students demonstrated good understanding of the message of the story studied through dramatic play. They recalled the emotions of the characters and were able to describe these using a variety of descriptive words. This acquired ability and understanding did not however clearly transfer to the reading/recall situation of the post-test although the results suggest a trend for the D.G. towards better understanding of the story theme.

8. Strategies shown by the students on the recall of stories learned with the intervention of Drama for Understanding did transfer to reading/recall tasks where no drama was used.

It was shown that strategies learned during the drama sessions and used to recall the elements of story grammar did transfer to the formal reading/recall task of the post-test and these had a considerable effect on the post-test scores of the group.

9. Drama for Understanding was an effective teaching strategy for facilitating student awareness and understanding of story structure.

On the basis of student responses and spontaneous suggestions given in the first few sessions of drama it was concluded that Drama for Understanding was an effective

medium in which students became aware of their concept of story and gained a better understanding of the elements that are contained in a story. They were able to verbalize this knowledge.

10. When questions were of a non-threatening nature they stimulated and involved the students in the proceedings.

Students did not hesitate to answer teacher/researcher questions and often responded as a group. They did not appear to be inhibited but seemed to be involved in the story, its world or the analysis of the dramatic play.

11. Specific types of questions, when used appropriately, did facilitate student understanding and the progress of the activity.

Using categories set out by Dorothy Heathcote and those suggested by Hunkins and Sanders, questions and strategies were analysed for all activities. These included planning, discussion, reading, illustrating with art materials, dramatizing and reflecting. These different types of questions were shown to keep the children actively engaged, stimulate responses which indicated comprehension and move the activity forward towards the planned objective.

12. Many different kinds of questions were required to stimulate desirable thought processes and reactions of the students.

Questions were asked that were intended to stimulate a) memory b) comprehension through association c) application through dramatic play, interpretation, explanation and

inference d) analysis through identification of elements and relationships e) synthesis through reflection and reconstruction f) evaluation through affective and cognitive reactions to the elements of drama and story.

13. The question categories suggested by Dorothy Heathcote were useful for planning and checking the types of questions that the researcher/teacher used to stimulate student response and involvement.

These categories were found to be very useful during the actual dramatic play, the group planning and analysis sessions, reading activities and at all times when the researcher needed to interact with students.

14. The question categories based on those set out by Hunkins and Sanders were very useful for checking that questions did stimulate the desirable student cognitive processes.

These categories were found to be a very interesting way of analysing teacher questions. All questions were analysed and easily fitted the different categories. The researcher felt that she gained a much clearer understanding of the intent of her questions which, while keeping the plan and objectives in mind, were asked from an intuitive response to the actions and responses of the children.

15. Drama for Understanding was an effective instrument of learning for students that were described as random learners.

All students in the D.G. who were classified as random learners made considerable gains in their scores on the

recall of the story studied with drama intervention. There was tranference of strategies to the reading/recall situation of the post-test in three out of four cases. The gains were not so marked for the D.G. students classified as sequential learners.

16. Drama for Understanding was a very effective instrument of learning for one student assessed as a low academic achieving student with a random learning style.

This student made very considerable gains from pretest to post-test and changed from a passive participant into an active, motivated member of the group. The motivation was carried over from the drama activities into the post-test reading/recall situation.

Implications

1. The improved story comprehension shown by the D.G. in only three weeks, including the intial testing, the drama sessions and the final post-test suggests that Drama for Understanding is a most effective way of teaching story comprehension.

2. It has been shown that Drama for Understanding is a good strategy for teaching the main story grammar categories of setting, plot and resolution and therefore the whole story. The actual S.G. terminology may be used in the teaching and discussion of the dramatic activities and the learning take place through physical, mental and emotional involvement with the story ideas.

3. The study suggests that this type of approach, using

dramatic play to involve the students, can be very effective for the purpose of teaching the sub-categories of story grammar. The students' understanding and recall of the details of setting, character, time and place, can be improved through the use of this kind of drama.

4. The story grammar sub- categories of the plot may be taught through involvement with Drama for Understanding. This style of dramatic play seems to be particularly good for student recall of the reaction of characters to events and for student recall of the sub-goal of the main character.

It would seem also to be an effective way of teaching the subcategories of a) beginning action b) action c) action state and d) inner response.

The improvement shown in student recall of the internal reaction and response of characters along with the tendency to understand and remember the goal of the main character throughout the plot of the story suggests that the stage of development generally thought of happening at a grade 5/6 age level (Mandler and Johnson, 1980) may be stimulated, through drama, sooner. Students of the study who were reading at a grade 4 level or lower indicated comprehension and recall of psychological causality (McConaughy 1982).

5. When drama is used to teach a story children make many inferences. This is the nature of the drama process. In this study some students did recall inferences, made throughout drama sessions, during the testing situation. The implication here for teachers who wish to teach children the

importance of making inferences in order to understand and enjoy stories is that dramatic play is a good way of achieving this objective and particularly that Drama for Understanding is an especially good tool to use when teaching students to make inferences regarding the motives and psychological responses of characters. This was indicated by the increased amount of S.I.S. inferences made during recall of the story studied with drama intervention.

6. The use of drama appears to be a very good way to expose children to the affective aspects of a story. The study indicated that the a dramatic treatment of specific stories may have good effects on a student's ability to comprehend the affective aspects of the themes of stories read but not studied through drama.

7. Research has suggested that students develop an internal schema for stories (Gordon and Braun, 1983) but that help must be given in order for them evolve a "conceptual framework for understanding stories in general" (Sadow, 1982) and in fact some may have great difficulty in abstracting the story grammar rules. Drama for Understanding was used to stimulate students into creating their own stories without using a story text. This was found to be an effective way of making students aware of their understanding of the elements of a story.

8. Questions that focus on testing the student's knowledge do not give the child room to be creative, to manoeuvre, to back off easily and are therefore threatening.

The threatened child is not receptive to learning. Drama for Understanding puts the focus of questioning onto the group as a whole rather than the individual child. This, along with the emphasis on imagination, inference, affective response and personal interpretation inhibits the use of teacher questions that might demand a 'right answer'. It seems that dramatic play of this type creates a non-threatening environment in which even the most tentative or disinterested student may be drawn into group participation and challenged into learning. Even students that were hesitant or inhibited at first became involved and stimulated through the use of non-theatening questions of various kinds.

9. It is important that teachers design their questions to stimulate their students to acquire different thinking strategies which may suit many different purposes and tasks. The question categories developed for the study and based upon the work of Hunkins and Sanders were good for planning and analysing questioning techniques designed to stimulate desirable student thought processes. These categories can provide one way of checking that questions cover all the thought processes required of students. Teacher questions so often have to be spontaneous and it is suggested that the categories of both Heathcote and those devised from Hunkins and Sanders may be kept in mind as a mental reference list in order for questioning techniques to be effective. They can also prove useful when planning or evaluating questions.

1C. One very interesting feature of this study was the

improvement in comprehension shown by all the students of the D.G. classified as random learners on the recall of the story studied with dramatic play. The holistic medium of drama, with its kinesthetic, affective and imaginative approach to learning appears to be an environment in which all students learn well, but the findings of the study strongly suggest that drama is a particularly appropriate form of instruction for students with a random learning style.

Recomendations for Further Research

Several follow up studies or extensions of the study are suggested. The following research topics would be interesting to explore.

1. This study used one small sample of students for the collection of data. It would be very interesting to repeat the study using several groups.
The groups would have to remain small to get the same student control and involvement.

2. A study could be set up very similarly to the completed study but include a follow up. This would take place some time after the completion of the intial collection of data. The follow up sessions might take place a few months, or even a year later and would explore the students' later recall of the stories studied with drama intervention.

3. Interesting results were obtained over a relatively short time span. Another study might use the same format but spend a considerably longer time with the students studying story comprehension through story grammar and dramatic play.

Findings of such a study could be compared to those presented in this thesis.

4. A comparison of different kinds of stories might be done using Drama for Understanding and Story Grammar. It would be interesting and informative to look at the development of student schema for story when various different kinds of stories such as legend, fairy story or stories that incorporate a lot of dialogue were studied in this manner.

5. Drama for Understanding might be adapted and used to teach many aspects of reading and language arts. Two topics occur to the researcher as suitable for this approach; firstly narrative poetry might be explored and secondly the understanding and use of the different thought processes expected of a student might be taught through dramatic play. Prediction seems to be a process that might profitably be developed within a dramatic situation.

6. Story grammar could be taught using techniques other than drama. These might include a) oral readings b) drawing and painting c) imagery techniques and these approaches compared with learning accomplished through Drama for Understanding.

7. Other forms of dramatic play such as a)less structured play b) presentational dramatics c) performance including theatre techniques such as costume d)readers theatre e) story theatre might be used to teach S.G. elements. These approaches could then be compared to Drama

for Understanding.

8. This study could be repeated with an emphasis on the S.G. elements that did not improve through the present study's approach. The S.G. sub-categories emphasized should include the goal and ongoing state of the setting of the story and also the outcome of episodes of the plot.

9. A study might be conducted which used the format of the present study but place a strong focus on inference and errors.

10. A study designed along the same lines could explore more fully story theme or intended message and the transfer of strategies to reading/recall tasks. Drama for Understanding would be used in the teaching of theme or intended message and tests designed to 'measure' the comprehension and retention of such understanding.

11. It would be interesting to develop a study to 'test' the effectiveness of Drama for Understanding as a facilitator of a student's ability to translate a specific idea as expressed in a story theme into more abstract or universal terms, enabling understanding regarding human relationships and affairs to take on a deeper significance for the child.

Drama for Understanding, with its style of questioning, seems to be an ideal medium to use in order to "facilitate cognitive growth" and expand student "knowledge and insight into human affairs " (Sadow, 1982).

12. The study made some comparisons of the term frame

as used by drama teachers and the term schema used by researchers in the field of reading comprehension. Further study might be made of the relationship of these two concepts.

Conclusion

This study set out firstly to develop drama teaching strategies that might be termed Drama for Understanding and then to use these techniques, along with story grammar terminology and concepts to teach comprehension of stories read by students in grade four.

The form of dramatic play developed and used in the study did prove to be an effective medium in which students could read, discover and understand many aspects of a story.

It was shown that comprehension of the story grammar categories can be effectively taught using this form of dramatic play and also that a child's concept of story theme or author's purpose may be developed using Drama for Understanding.

It was found that a student's ability to make inferences, bringing his/her own experience to the task of reading and the understanding of a story text, may also be enhanced through this type of dramatic play.

Finally it was extremely interesting to note that , while all students that took part in the drama activities benefited from the experience, those that gained most were the ones assessed at the commencement of the study as random learners.

It appears that drama is a very effective instrument

for teaching children not just to comprehend stories cognitively, but also creatively and through the affective. Some children in this study seemed to make " a little more sense of their world " through this experience with story and drama and it was clear that because of story and drama one student, at least, found that his " soul began to sing ".

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APPENDIX A

PRETEST STORY

Roady-Roadrunner and Yoshi

Roady-Roadrunner lived in the high desert. His house was a prickly bush by the side of the road. Yoshi lived in the high desert too. Every morning on her way to school Yoshi passed Roady's house, and he always ran out of the bush to greet her.

Roady had strong legs for running, and a long strong tail. the tail stayed out straight behind him when he ran. When he stopped running, his tail would stand atraight up. It was like a brake. It helped Roady to make a quick stop.

Yoshi stood and looked at him. "If I could run as fast as you run," she said, "I could be on time for school. I am late every day."

Yoshi did not go the shorter way. On that road a big black dog lived. He barked at her. He was very strong, and one day he had pushed her down. She was afraid of him.

The other road was longer. Yoshi went that way to school. She hurried. Sometimes she ran. But she was always late for school because that way took longer.

Her teacher, Mr. Pine, always looked upset when she came in late. Today he said, "Yoshi, you are late again! Please promise to be on time tomorrow. Why is it that you are always late?"

Yoshi stood with her head down and could not answer. If she told about the dog, the children would laugh at her.

At closing time Mr. Pine said, "Promise to be on time tomorrow, Yoshi. Please try."

"I will try," she said softly. "I promise."

The next morning Roady-Roadrunner did not run out to meet Yoshi. She heard a whirring buz-z-z-z in the bush. It sounded like a rattlesnake.

Yoshi looked behind the bush. There was Roady, and there was a small rattlesnake. It was ready to strike Roady!

But Roady did not run away on his strong fast legs. He ran straight at the little snake. The snake missed its strike, and Roady pecked at its head. Then Roady jumped back and stopped where the snake could not strike him. He was ready to run at it again.

Roady was in danger. He was a brown bird, all alone. He did not run away, but the snake did. It found a rock and crawled under it.

Yoshi ran back to the road, but Roady was there first. He cocked his head and gave her his greeting.

Yoshi bowed. "You are a brave bird," she said. "You are really strong."

Then she started to go on to school.

Roady ran ahead to the fork of the road. He braked his tail and looked at her and sang his cooing song.

"Are you telling me not to be afraid?" Yoshi asked the bird as she came to the place where the road forked.

She looked down the shorter road to the school and saw the dog lying there. She looked at Roady and remembered how bravely he had faced the snake.

Yoshi took a big breath. "I can look after myself too," she said. And she took the shorter way.

She walked right by the dog. It growled a little, but she did not stop. The dog did not bark. It did not get up.

"I guess you know me this time," Yoshi said. She walked straight ahead to school. Mr. Pine smiled when he saw her. "You remembered your promise. You're on time!"

Yoshi looked straight at Mr. Pine. She said, "Roady-Roadrunner helped me."

APPENDIX B

POST-TEST STORY

A Pet Named Jet

One morning when Judy came to her new school on Pepper Street, the children were chasing a stray cat. It was black and thin, and Judy felt sorry for it. A boy named Ross caught the cat and lifted it by the back of the neck. It hung like dirty worn-out fur.

"It's and old Tomcat," Ross said. "Let's wash him off." He started for the drinking fountain.

"Stop it!" Judy cried. She put her lunch down, ran after Ross, and pulled at his arm. The cat jumped free and began to run. Ross was angry. All at once he said,

"Black cats are bad luck! Don't let him cross your path!"

The children ran, and Judy was glad when the cat got away. Then she saw Ross hiding her sandwich. When she ran at him, he acted afraid.

"Don't cross my path!" he shouted.

The other children ran away when Judy came near, and Judy felt angry. She wanted her sandwhich! Just then a teacher came out.

"What's going on?" she asked.

"Nothing, Miss Downs," the children said.

"Nothing, Miss Downs," said Judy, trying not to cry.

Miss Downs looked upset. Judy liked Miss Downs. But Judy said to herself, "The children at this school don't like me. Miss Downs can't change that!"

After school Judy took a short cut home through an alley.

She saw the same cat lying in the dirt. He was thin and scrawny. His eyes were big and gold. Judy tried to pet him, but the big scrawny tomcat stayed out of reach. When she started on, he followed her along the alley. Judy coaxed him into her house with some scraps of meat. The cat ate them and yowled for more.

"My, my!" said Judy's mother. "That cat hasn't had anything to eat for days!"

Judy gave him a saucer of milk. "May I keep him, Mama?" she asked, pouring more milk into the saucer. In her mind Judy saw him fat and glossy.

Her father laughed. "You can try," he said. "But that old tomcat may have something to say about anybody keeping him."

Judy bent over and patted the cat. "I'll call him Jet," she said, "like the buttons on Mama's black coat."

After dinner she tried to pet him, but Jet jumped down. The scrawny old tomcat curled up at her feet, tucking his tail under himself. Oh, how Judy wanted Jet to be her pet.

"That is one proud cat," said her father. "You'll never make a lap-cat out of him."

Judy sighed, "Is he really my friend, Papa?"

Her father laughed. "He is your friend. He's just too proud to sit in your lap."

Judy wondered about that word. "What is 'proud'?" she asked.

" 'Proud' to that cat," said her father, "means he doesn't care what other people think about him."

Judy's eyes filled. "But I love him," she said.

"And he loves you. But if you didn't love him," said her father, "that old tomcat wouldn't cry about it. Because he likes himself just the way he is. He says, 'I'm Jet. You can take me or leave me.' "

Judy thought about being proud. She wished she could be like Jet. She would say, "Take me or leave me. I'm Judy."

Then she thought, "I am Judy! I will be proud, like Jet."

The next morning she made two lunches. At school she left one on a bench and hid the other in her coat. Kim and another girl were playing hop-scotch near the bench.

"May I play too?" Judy asked.

Kim said, "All right." The other girl walked off. Judy was hurt, but this time she did not cry or get angry.

"I'm Judy," she thought. "You can take me or leave me."

Kim smiled and said, "You can be first."

As they played, there was an angry shout, and then they heard boys laughing. Judy looked. Ross had her lunch again. This time he bit into the sandwich, made a face, and spat out the food.

"What's wrong with Ross?" Kim asked.

Judy laughed. "Maybe he doesn't like the soap flakes I put in my sandwich today."

Miss Downs came out. "What's going on?" she called.

"Nothing," Ross sputtered. He didn't look at Judy.

"Nothing, Miss Downs," said the other children, laughing.

"Well, come inside," Miss Downs said.

"Judy, I'm glad to see you have a lunch today."

Miss Downs was smiling at Judy, as if she were thinking, "You're Judy-and I'll take you."

APPENDIX C

INTERIM TEST STORY

The Fire That Saved

By Lafcadio Hearn

There was nothing Hamaguchi liked to do better than watch the village wake up. From his house high on the hill, he could see the town below. He stood and watched the fresh morning light creep over the village.

He watched fishermen go off in small wooden boats.

He watched women whip wet clothes on the stones in the stream.

He watched farmers climb the hill to their rice fields above the village.

And then Hamaguchi turned to his own fields and watched the sun dance over them. His eyes rested on the rice stalks. They had been cut and tied together. In the morning light, each bundle looked like a mountain of captured sunbeams.

"There is something good about spending your old age growing things", thought Hamaguchi.

The old man cared for each bundle of rice as he would have cared for a grandchild. He worried about the rice as it grew. He was proud when the rice was harvested. The rice fields made Hamaguchi happier than anything else.

The morning passed quickly. Hamaguchi worked in his fields and then took a nap. In the afternoon, he helped some children mend a broken kite. In the evening, he cooked dinner. All was peaceful.

Suddenly the house rocked. It was an earthquake.

Usually Hamaguchi would not have worried. There were often little earthquakes. But this was different. Hamaguchi waited and watched the sea.

There it was! The water was turning from blue to deep purple. Far away, Hamaguchi saw a giant wave beginning to grow.

There was little time. The people in the village could not see the wave. Somehow, Hamaguchi must warn them. But how? He was too old to run there in time.

Hamaguchi hurried inside. He grabbed a stick and lit it in the stove. Then he went to his fields. One by one, he touched each bundle of rice with the burning stick. One by one, the bundles burst into flame. Soon black smoke stained the sky.

And still the wave grew.

It was not long before everyone in the village was crying,"Hamaguchi's fields are burning! Come! We must help him!"

And still the giant wave grew higher.

The people filled pans and buckets with water. They hurried up the hill to put out the fire.

But when they got there, they were surprised. The old man was just sitting quietly.

"Hamaguchi! Why do you sit while your fields burn?" they asked.

Hamaguchi said nothing. He just pointed to the sea.

The sea! The sea was rising! It was rising like a giant

tower!

"Tsunami!" they all cried. "Tidal wave!" Then they, too, were silent. The dark wave came on.

Everyone stood as still as stone. Everyone stood and watched.

Suddenly the giant wave rushed toward the village. As it struck, the wave tore at the land. One, two, three times it hit. Fields, homes, and boats were ripped away. Then, after one last roar, the sea was quiet.

The people stared down at what had once been their village. Now there was nothing left. There was nothing left at all.

At last Hamaguchi spoke. "That is why I set fire to my fields. I knew that when you saw my fields burning, you would hurry up the mountain to help."

He looked at the village below and said, "Your homes are gone, but you are safe. My house remains. Come, there is room for many."

And Hamaguchi turned and led the way.

APPENDIX D

PRETEST STORY RECALL - STUDENT NO.3

J: Oh, it's about this little girl, she's late for school, she's late for school because this dog kept on...it was asking for food, (uh-huh) and she went to school one day and the teacher told her not to be late, so then the next day she met a rattlesnake and her friend Roadie Roadrunner picked the snake on the head, and after that she walked past the dog, the dog did't ask for anything, then she wasn't late for school anymore.

APPENDIX E

POST-TEST STORY RECALL - STUDENT NO.3

J: In the first part this girl named Judy,(uh-huh) I think, this boy, they were making fun of her, laughing, taking the sandwich, taking her lunch, eating it, and then this boy, he saw a cat and it was lying in the dirt and this boy he was holding it and he was going to bring it to the fountain to wash it off (uh-huh) but Judy, she came and pulled the boy's arm and the cat just fell, and the cat ran away, and the other day she saw this cat, the same cat, she was going to try to pet her but the cat just stayed away from her. And then the boy, he got her sandwich again, I think he hid it, then her teacher, and then she says "What's wrong?" and one of the children said "nothing" so then back home she saw the black cat, took it home with her, gave her some meat, and meat, veg...no, milk, then I think um her dad, she said "Can I have the cat?" or something like that and then she was angry or mad, then she went back to school, she took two sandwiches, one sandwich had soap...flakes, soap things cut up in little pieces, um, and one sandwich had the one, the other one is just a normal sandwich, so then she asked her friends if she could play hopscotch and these girls, they walked away, one girl stayed and played with her, and then this boy, she <he> found her sandwich again, he ate it, he dropped it, he didn't like it because of the soap stuffed...that was in the sandwich,(uh-huh) now the teacher just came out, <said> "What's wrong?", everybody said "nothing", and then all the girls laughed at him.

APPENDIX F

STORY GRAMMAR SUB-CATEGORIES

Action - the effort planned to achieve the goal or subgoal (Gordon and Braun,1983).

Action state - a descriptive statement made of the location or characters.

Beginning action - the action or natural occurence that marks a change in the story environment and causes a response in a character (Gordon and Braun, 1983).

Character - the characters in the story.

Inner response - a character's emotion, thought, subgoal or plan (Gordon and Braun, 1983).

Location - the place or places where the story happens.

Main goal - the main desire of the central character.

Ongoing state - the way things were before the occurence that marks the beginning of the story.

Outcome - the states produced by the story events.

Reaction - the response to an action, which may be internal or external.

Resolution - the final consequence of the story.

Subgoal - a character's secondary goal or change of desire due to an emotional response and reaction to events in the story.

Time - the year, day, season etc.

APPENDIX G

DRAMA TERMS

Building belief	- an acceptance of and willingness to work within the frame of the drama.
Frame	- boundaries and structure of the drama
Press	- pressure put onto the children in order to provide tension and a challenge so that they may make new discoveries about themselves.
Reflection	- times of quiet thought and verbal sharing of experience.
Signals	- the concrete, verbal and bodily messages transmitted to the child which differentiate the story world from the real world.
Teacher in role	- the teacher assumes a role in the drama.